MINSTREL

I.

F56

THE MINSTREL

A COLLECTION OF NATIONAL AIRS

FOR SIMPSON'S
SINGLE & DOUBLE FLAGEOLET,
also for the
FLUTE OR VIOLIN.

F56
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THE MINSTREL,

a Selection of the most admired

NATIONAL MELODIES,

arranged in a familiar Style, with the fingering correctly marked

FOR

SIMPSON'S IMPROVED PATENT DOUBLE FLAGEOLET,

also for the

SINGLE FLAGEOLET, FLUTE or VIOLIN,

most respectfully dedicated to

*JOHN BOWES BOWES ESQ^r^*

by

JOHN SIMPSON,

Inventor of the Tenor Flageolet & Teacher of the Single & Double Flageolet &c.

R.C.M. London

VOL. I.

Price

London, Published by J. SIMPSON, at his Patent Flute & Flageolet Manufactory, 260, Regent Street, near Oxford Street.

THE MINSTREL.

A Collection of National Airs, progressively arranged for

SIMPSON'S

PATENT FLAGEOLET, THE FLUTE, OR VIOLIN.

ADDRESS.

" And aye those sunny mountains, half way down,
" Would echo Flageolet, from some romantic Town."—*Campbell.*

IN offering to the Public the first Six Numbers of " THE MINSTREL," which form the present Volume, J. SIMPSON cannot deny himself the satisfaction, of expressing his grateful acknowledgments for the distinguished patronage which this little publication has received. In commencing the selection and arrangement of the Airs which it contains, his object was to afford his immediate Friends and Pupils the advantages of easy progressive Lessons, calculated for either the *Single or Double Flageolet;* but the popularity which " The Minstrel " has attained, and the unprecedented demand there is for each succeeding number (as well by learners of the Flute as of the Flageolet), in consequence of its containing a familiar arrangement of the most admired National Melodies, and the facility it affords of playing them either as Solos or Duetts, has induced him to extend his original design, and to introduce some Airs *IN THE SECOND VOLUME*, calculated for the practice of more advanced performers: this plan he intends to pursue; and, while he engages to bestow every possible attention on the arrangement of his future numbers for the Third Volume, he trusts they will be honored with the same degree of patronage which the First and Second Volumes have already so liberally experienced.

VOL. I.—*Price 1s. each Number, or Six Numbers handsomely Bound, 6s. each Volume.*

To Learners of the Single and Double Flageolet and the German Flute, I beg to offer some advice and instruction as to the Airs in this Volume they are to begin with, and the others which are to follow them. On account of my long experience as a Teacher of these Instruments, I presume the suggestions I now give, will be of some value.

TO LEARNERS OF THE SINGLE FLAGEOLET.

Having learnt the Scale, the Lessons, and also the Tunes in the Instruction Book, you may commence this Volume at page 3, with the Air of "The Beggar Girl; play it slow. And remember when you are playing the Single Flageolet, you must play the large or upper Notes, the small or lower Notes are only for the Double Flageolet. Be careful that you cover the holes for the 1st Note D, and make the dotted Notes long, (see the directions in page 7 of my Instruction Book); do not forget the F natural, in the third line, your Scale will shew you how to make it. You must count Six Quavers in each Bar. This and the Seven following Airs are written in the Key of G, with One Sharp.

2nd. Learn the French Air, "Rousseau's Dream," page 4, Slow Time. Be sure you slur those passages marked Legato; and observe the Quaver Rest in the 2nd and 10th Bars, (see Instructions, page 8). Count Four Crotchets in each Bar.

3rd. The Sicilian Melody, "Home, Sweet Home," page 9. In playing this, or any other familiar Tune, it is necessary to caution you against being *guided by your Ear*, rather than by the marked Time. I have inserted this Air principally that you may learn how to introduce the Grace Note, or Appogiatura, (see Instructions, page 3). Play this Melody with as much feeling as possible; indeed, whenever you are playing Slow Music, you must occasionally breathe very softly into the Flageolet, and then gradually swell the tone by increasing your breath, this, with judicious management, will enable you to play with much pathos and expression.

4th. "Giovinetto Cavalier," page 20. This is a beautiful Melody, it must not be played Quick, which would spoil the effect. Observe, that C sharp occurs several times in the third, fourth, and fifth lines, and that G sharp is introduced also in the fifth line. If you forget how to make those Half Tones, refer to your Scale of Flats and Sharps in the Instruction Book. The Bar which has "Dolce" marked underneath it, must be played very Slow, *the figures only apply to the Double Flageolet.* Count Three Quavers in each Bar.

5th. The "Rondo in the Overture to Der Freischutz," page 48. This is a most excellent study for the Flageolet, as it will enable you to acquire execution, or the art of playing Quick Music with facility. Attend to those parts which are marked "Legato," and remember there are several Cs which are to be made Sharp. Count Four Quavers in a Bar.

6th. "Le Nouvelle Fantasie," page 53. A very lively Air, and a good Lesson for practising the Staccato and Legato notes, which you must be particular in playing as they are marked, (see the directions for Staccato and Legato playing in page 5 of the Instruction Book.)

7th. "Gypsy Dance in Preciosa," page 56. Play this in Quick Time, the first part is a most beautiful Movement. Observe the C sharp in this strain.

8th. "Waltz," page 58. Play the Appogiaturas or Grace Notes, in the Second Part, very carefully, the effect will be much improved if you blow very gently when playing them.

9th. "Le Petit Tambour," page 16. You now commence playing in another Key, viz. the Key of C, without either Flat or Sharp at the beginning of the line; but remember all the Notes must be made as usual, except the Fs, which must be made natural. Play this Quadrille with spirit, and count Four Quavers in a Bar.

The Figures, and the mark "D key," only apply to the Double Flageolet, when the piece is played as a Duett.

10*th*. " Air in Storace's Masquerade Song," page 36. Play this Air in Slow Time, and distinctly articulate, or tip the notes with your Tongue in a light delicate manner. *Remember the* F *natural.*

11*th*. " El Sueno," page 63. When changing from F sharp, to F natural, which passage occurs several times in this Melody, be very careful to play the whole of such notes in one breath. You will see the Slur marked over them.

12*th*. " Mozart's Waltz," page 32. The beautiful composition of this Waltz, and the variety of changes its different parts afford, make it a very useful Lesson; play it with lightness and delicacy, and increase your breath gradually when playing such high notes as the passage which occurs at the end of the fourth line.

13*th*. " Turkish Music," page 22. You may now venture upon another Key, viz. the Key of D, with Two Sharps, F and C; be careful that you finger each C sharp correctly, (see the Instruction Book, page 12,) this note is not made with all the holes uncovered, as you have made the C natural in the above tunes; F sharp is made in the same manner as those which occur in the first Six Tunes. *Again I remind you that the figures apply only to the Double Flageolet.*

14*th*. " March in Blue Beard," page 23. Play it with spirit, and finger the F and C sharp like those in the last tune.

15*th*. " If the Heart of a Man," page 24. A spirited old English Melody; attend to the slur'd notes, and also to those which are tipt or articulated with the tongue. Attend to the C sharp, in the second and fourth lines. I know from experience that *Learners* generally make that note wrong, viz. with all fingers off, instead of C sharp.

16*th*. " Le Petit Chaperon Rouge," page 57. A very pleasing and familiar Waltz; play it in moderate Time, and attend to the change from G sharp to G natural in the second line.

TO LEARNERS OF THE DOUBLE FLAGEOLET.

HAVING thoroughly learnt the Scale for the Double Flageolet, also the Examples and Tunes which are in the Instruction Book, you may proceed to learn those in "The Minstrel," in the following order:—

1*st.* "The Beggar Girl," page 3. You will see some directions in that page for making the Chord D and B (which is the first in the Tune) with the two front Keys; this is a very easy method of producing that Chord. The third line, which is marked Solo, you must of course play on the left hand, or Single Flageolet, (see Instructions, page 24). *Do not forget* F *natural, in the third line.*

2*nd.* "March and Chorus in Pietro l'Ermita," page 1. A beautiful and lively Movement. Make the Chords D and B with the front Keys, as above; but observe, should any higher note follow the D and B, as occurs in the third line of "Home, Sweet Home," page 9, then you must make the D and B as it is marked in the Scale, page 25; the reason will be obvious if you try that passage in "Home," with both ways of fingering the D and B. Observe the fingering, which is marked for each hand, for the C sharp and following D in the third line.

3*rd.* "Auld Lang Syne," page 15. This will give you an opportunity of playing the first part of the Tune on the left hand, or Single Flageolet, and the latter part or Chorus, on the Double Flageolet, which is very effective. Observe the Chord G and E in the fourth line; refer to the Scale, or Index, if you forget the fingering. Play it Slow.

4th. " Zitti Zitti," page 30. Play it with spirit, and give the proper accent to those parts which are marked Staccato or Legato. You will begin this Air on the Single Flageolet, and let the Double Flageolet join in at the third line. *Any Chords which are different from those you have learnt, I have marked,* this you will perceive I have done throughout the book, where any particular Chord occurs, that it may remind you of the proper way of fingering. Observe the A sharp in the fourth line, is marked for both hands. In the last part of the Tune, which is marked " Accello," you must quicken the Time gradually.

5th. " Pastorale in Nina," page 50. This is a very pleasing simple Melody; the Unison Fs, which are introduced in the third line, have a sweet effect when played correctly; the fingering is marked, *but you must be careful to cover the left hand holes properly.*

6th. " Quadrille from Der Freischutz," page 52, is one of the most beautiful Airs from Weber's Opera. Play it Slow and the effect will be improved; change to the Single Flageolet at the third line. After playing the Tune throughout, repeat the first part, but *do not play the two first notes,* you will see the character S, there, which denotes *they* are to be left out.

7th. " Auld Robin Gray," page 62. Play this with as much expression as you can possibly convey, and blow those notes very softly in the second line, where you play the Melody on the Single Flageolet, increasing your breath gradually from the commencement of the third line, this will enable you to produce the upper notes more distinctly.

8th. " Waltz Air, sung by Miss Foote," page 72. This Song, which is so deservedly a favorite, is not difficult to play, although at first sight it may appear so. Observe the changes from the Double to the Single Flageolet, and play the Waltzing part very lightly and delicately.

9th. " Gavotte," page 34. This, if played correctly, is one of the most effective pieces in the First Volume. In the second line, there is a passage where two notes are made on the *left hand Flageolet,* whilst you sustain one note on the *right hand Flageolet,* this movement runs nearly all through the second line and has a very pleasing effect. I have marked the fingering,—the figures *over* the notes are for the left hand, those *underneath* are for the right hand.

10*th*. Canadian Boat Glee," page 5. The combined tones of the Double Flageolet being so well calculated to give effect to this beautiful Glee, it ought to be learnt as early as possible; the part requiring the most care, are the two Bars at the end of the second line and beginning of the third; but as I have marked the fingering of the notes for both hands. they will require only a little attention to the figures, and practice to enable you to cover the holes when you have four fingers of each hand upon them.

11*th*. " Le Petit Tambour," page 16. This Quadrille is in the same Key as the 9*th* Lesson for the Single Flageolet, viz. the Key of C; the page 17 begins with the Duett Part. Both hands are correctly marked, except for those Chords which are familiar to you, so that I think I have made it as easy as possible.

The Key of C, though slightly difficult at first, is soon learnt, and is one of the best Keys to play in.

12*th*. " Gavotte de Vestris," page 60. This is a useful Lesson in the Key of C for practising the quick change from playing the Double to the Single Flageolet, and vice versa; I have made the change to occur continually, that it may enable you to perform it with facility, *and without losing time, when moving your hand from one Flageolet to the other.*

13*th*. " Ar Hyd y Nos," page 46. I have selected this old familiar Melody that it may assist you in playing the running accompaniment at the fourth line, where you will perceive that your *right hand* moves only twice in the Bar, whilst your *left hand* makes eight notes. I have marked the fingering for both hands. *You cannot play this Duett correctly unless your Flageolet has the additional* F *natural Key.*

TO LEARNERS OF THE GERMAN FLUTE.

WHEN you have made yourself perfect with the fingering of the Notes in the Scale, and have also learned to Blow the Flute properly, you may commence the Tunes in this Volume, in the following order. (*The large or upper Notes only to be played, the small or lower Notes are for a second Flute to play the Tunes as Duetts.*) 1*st.* "Rousseau's Dream," page 4. Key of G. Make the Glide in the third line.

2*nd.* "My Lodging," page 7. Play it with as much expression as you can convey.

3*rd.* "Turkish March," page 22. Key of D. Remember the C sharp; the figures are for *the Flageolet*, not *the Flute*.

4*th.* "The Valet's Song," page 65. Observe the G sharp, also the F natural and the D sharp in this Tune.

5*th.* "The Quartett in the Oracle," page 54. Do not play it Quick; and play the Triplets in the third and fourth line of page 55 very delicately. N.B. This Piece has a beautiful effect when played by two performers as a Duett.

6*th.* "The Gavotte de Vestris," page 60. Key of C. Remember every F, must be natural (five fingers on and the F key). Play it Slow, and make the third Bar Staccato: it is marked to be played so.

The whole of the Airs in this Volume are calculated for a beginner on the German Flute; but should they be considered too easy for a more advanced performer, the Airs in the Second and Third Volumes will be found arranged rather more scientifically, but all difficulties are studiously avoided.

In conclusion, I beg most earnestly to recommend all players of the Flageolet or Flute, carefully to cleanse their Instrument after they have done playing, by passing a cleaner down the inside. And to Flageolet players in particular, that they *cleanse the wet from the upper joints with their handkerchief, and blow sharply down the whistle part to clear that from the wet also*, which, if suffered to remain, would injure the Tone. Also to keep the Joints *moderately tight*, Should they become loose, wind a small quantity of thread round them, If they are too tight, remove some of the thread. And when putting it away, to separate the upper Joints, by so doing, the Instrument will be preserved and improved.

Trusting that the Preceptive Lessons which I have given, may be understood by Learners of either the Flageolet or German Flute, so that they may derive some benefit from them, and also hoping that they may refresh the memory of my Pupils, I beg to subscribe myself,

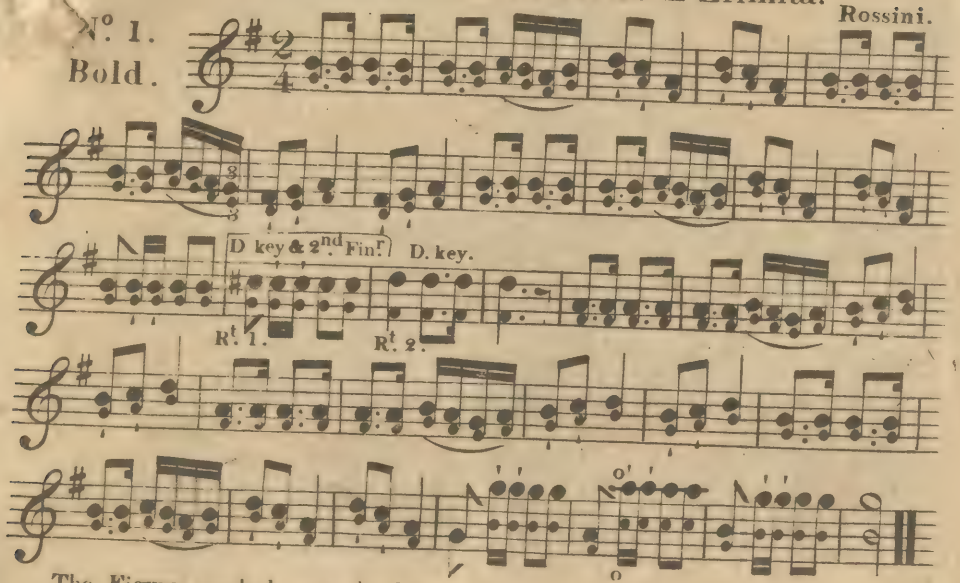
Very respectfully, their obedient Servant,

JOHN SIMPSON.

March & Chorus in Pietro L'Erimita.

Rossini.

N°. 1.
Bold.

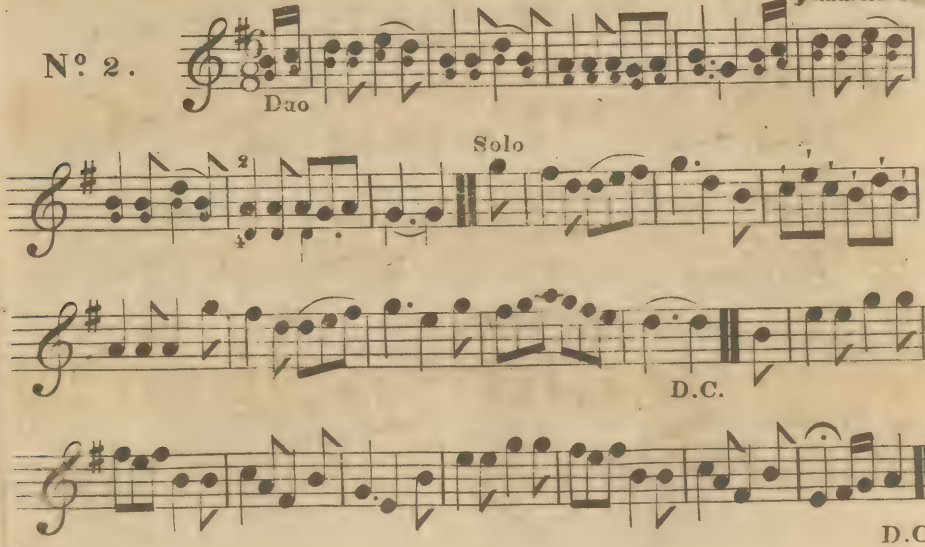


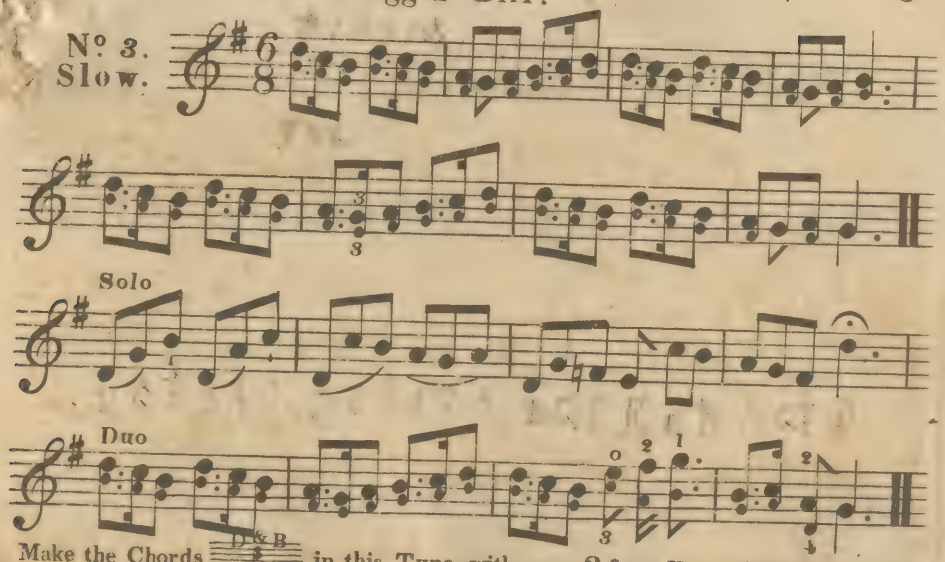
The Figures marked over the Notes, are for the Left hand; those underneath, are for the Right hand.

Le Garcon Volage.

Quadrille.

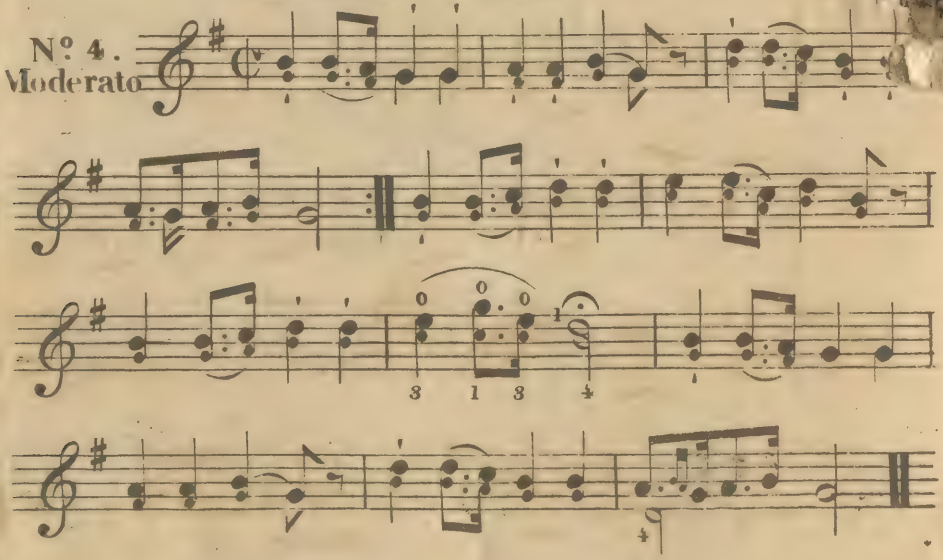
Nº 2.

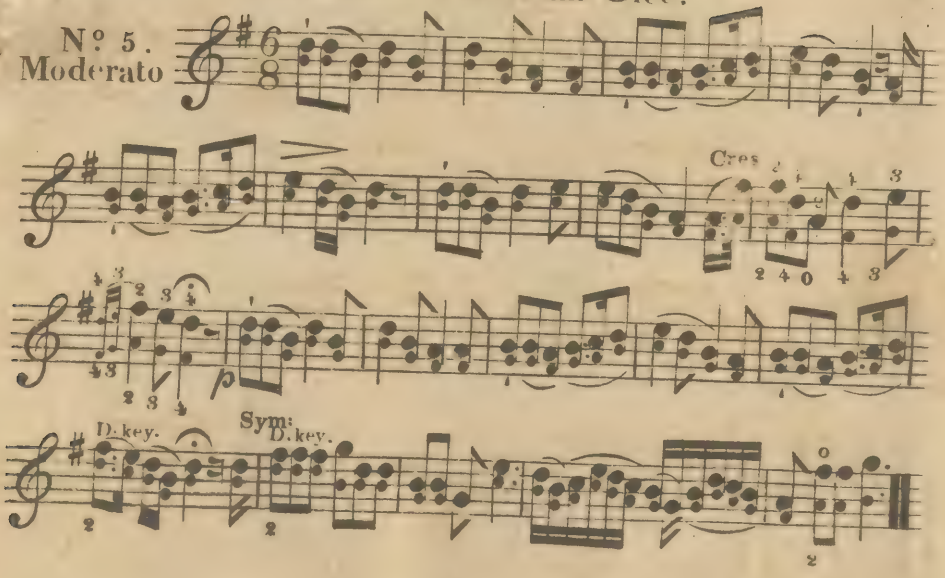




Make the Chords in this Tune, with your 2 front Keys which are mark'd D.B. on the Double Flageolet, NB: this is a very easy Duet for a Learner.

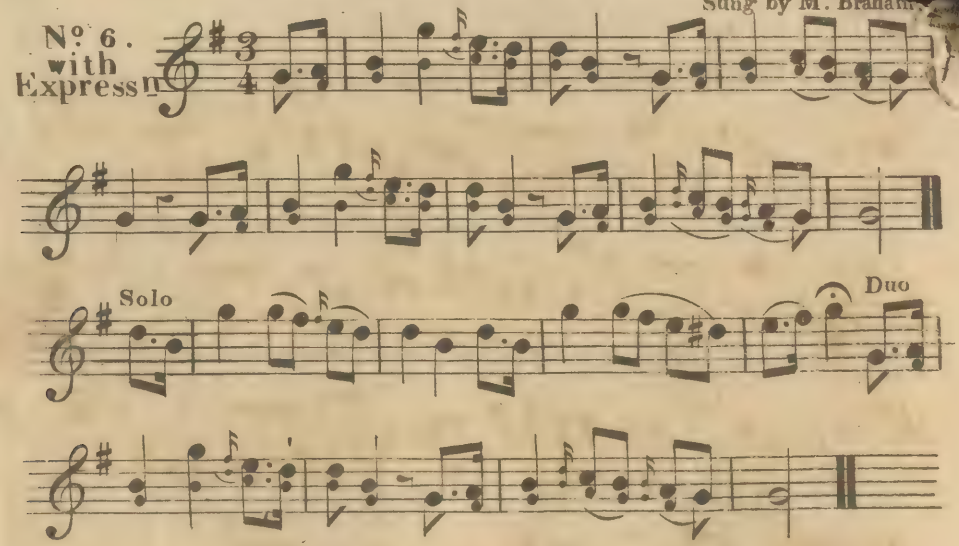
Rousseau's Dream.




Nº 5.
Moderato
Cres
D. key.
Sym: D. key.

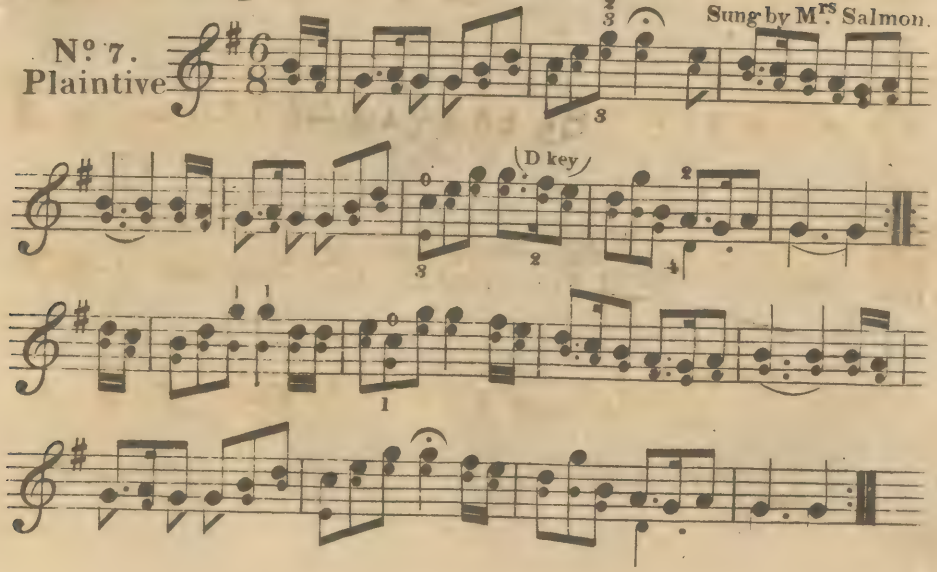
Irish Melody, The Groves of Blarney.

Sung by Mr. Braham.

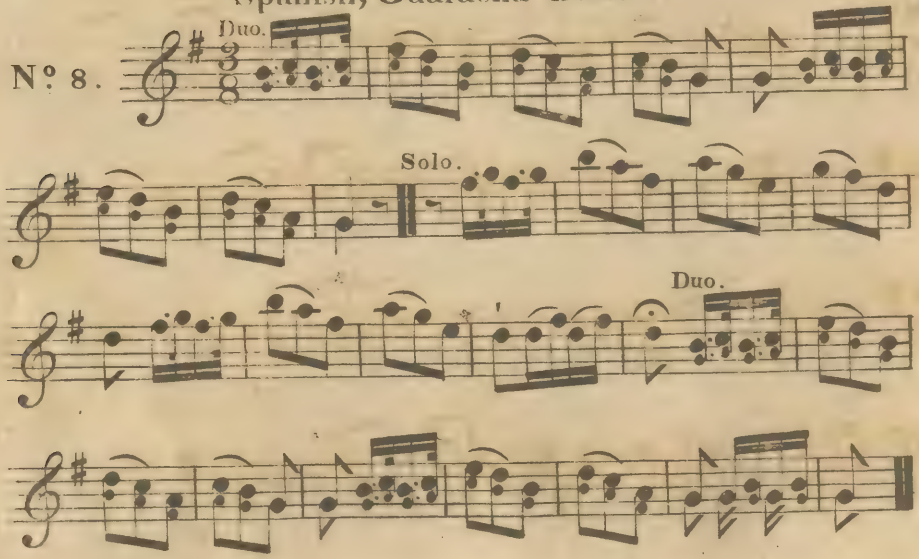


My Lodging, is on the Cold Ground.

Sung by Mrs. Salmon.

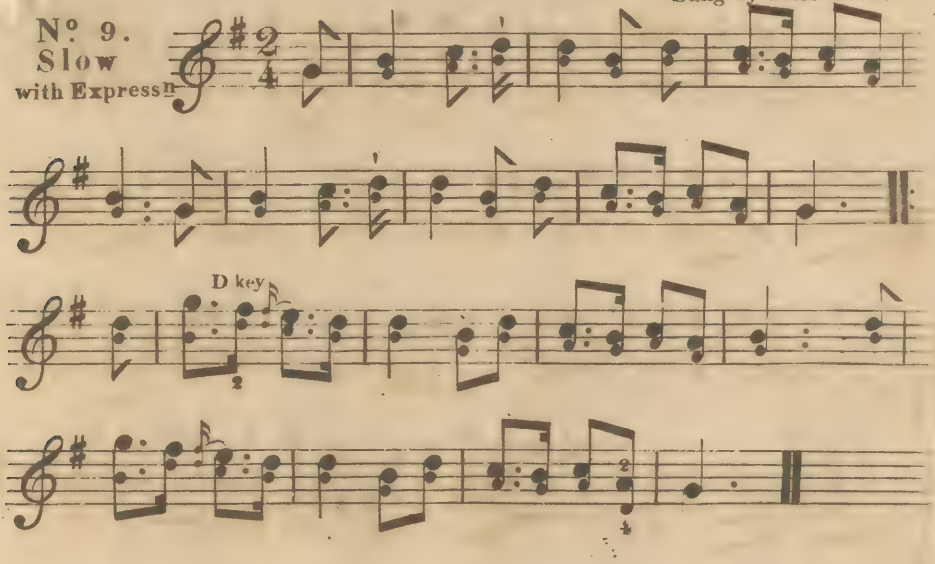


Spanish, Guaracha Dance.



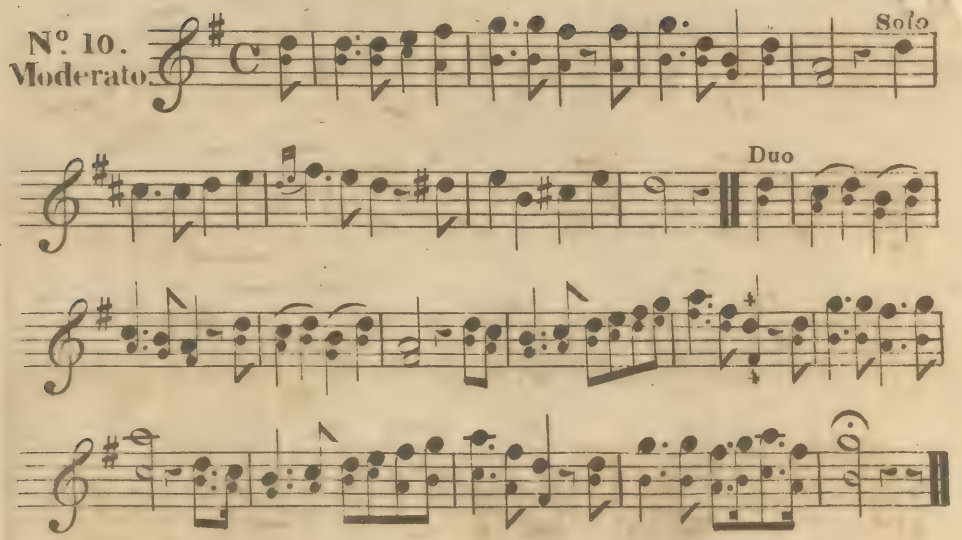
Home, sweet Home.
the Favorite Sicilian Melody.

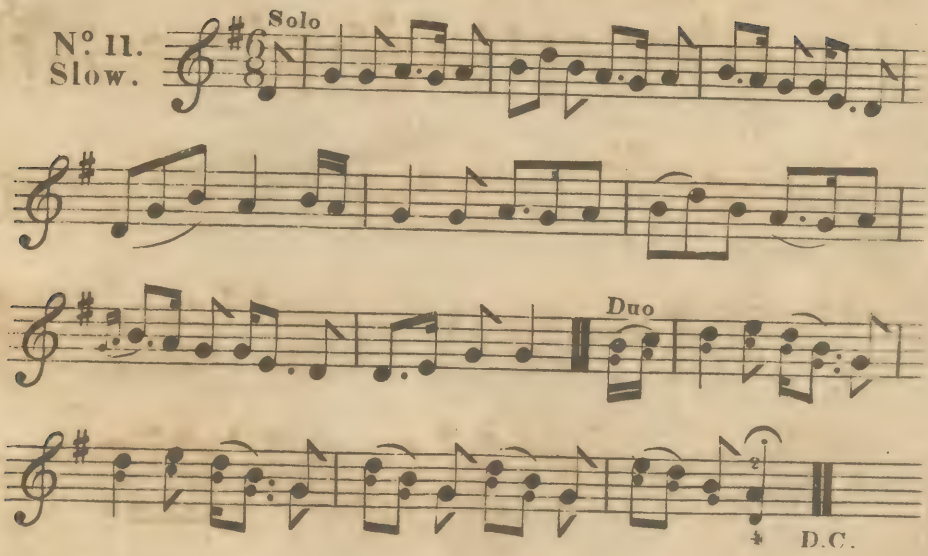
Sung by Miss Tree.



Dunois the Brave.

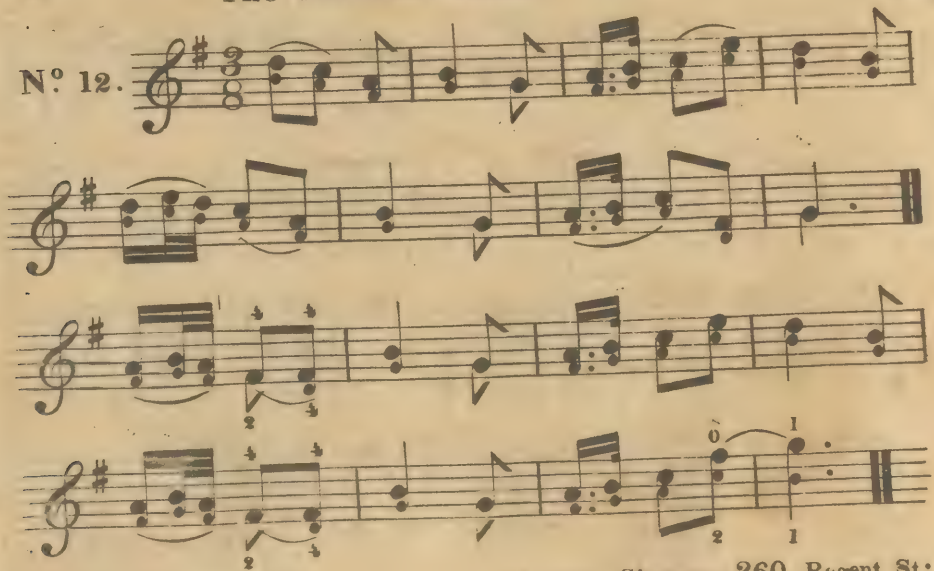
French Romance.




N° 11.
Slow.
Solo
Duo
D.C.

The National Waltz.

N°. 12.

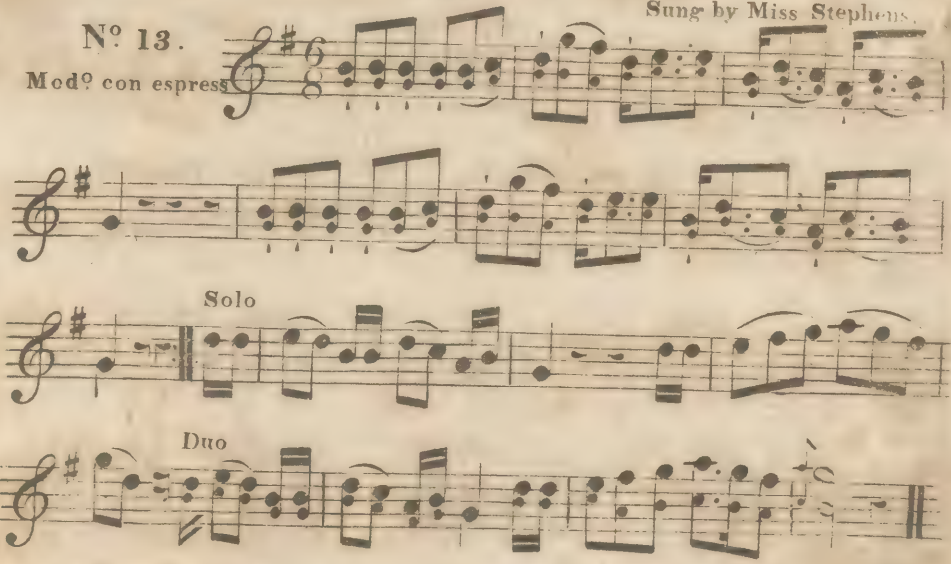


London, Simpson, 260 Regent St:

ISABEL,
The Celebrated Spanish Melody.

Sung by Miss Stephens.

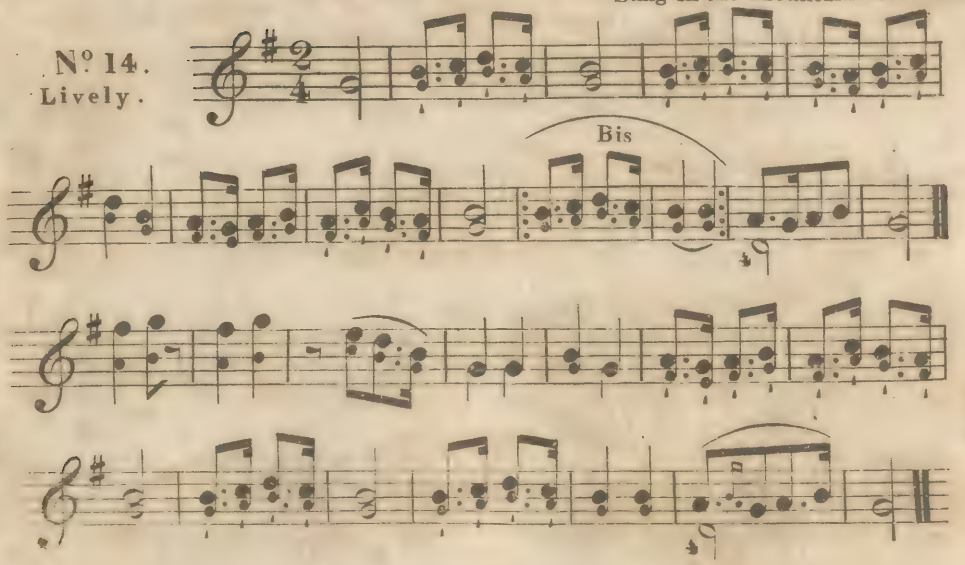
Nº 13.

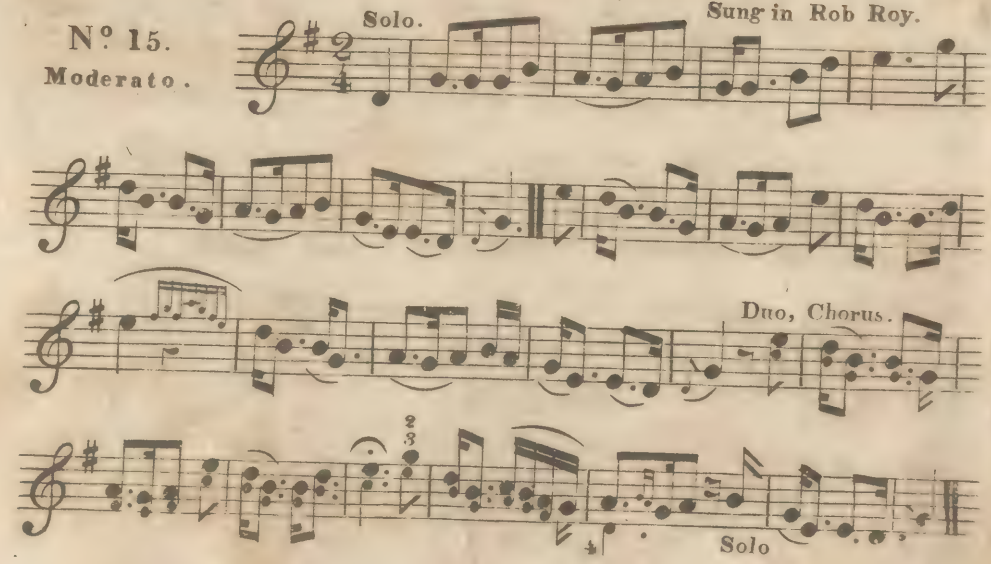


Happy Tawney Moor.

Sung in the Mountaineers.

N° 14.
Lively.



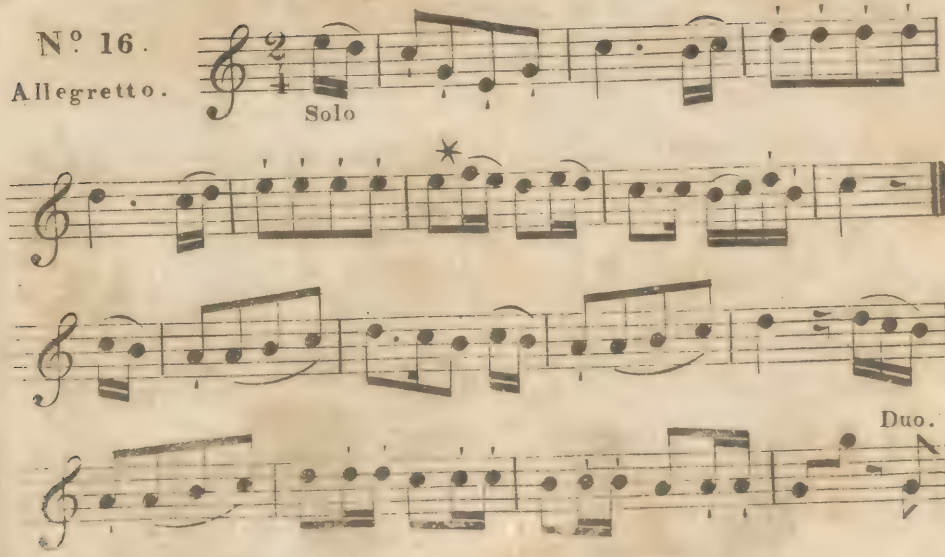

Nº 15.
Moderato.
Solo.
Sung in Rob Roy.
Duo, Chorus.
Solo

Le petit Tambour.

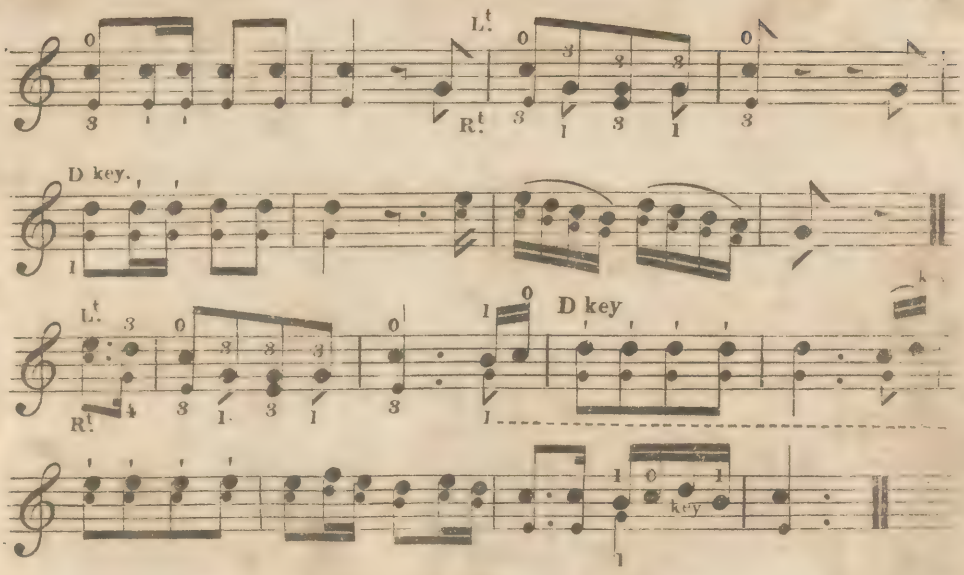
Quadrille.

N° 16.

Allegretto.

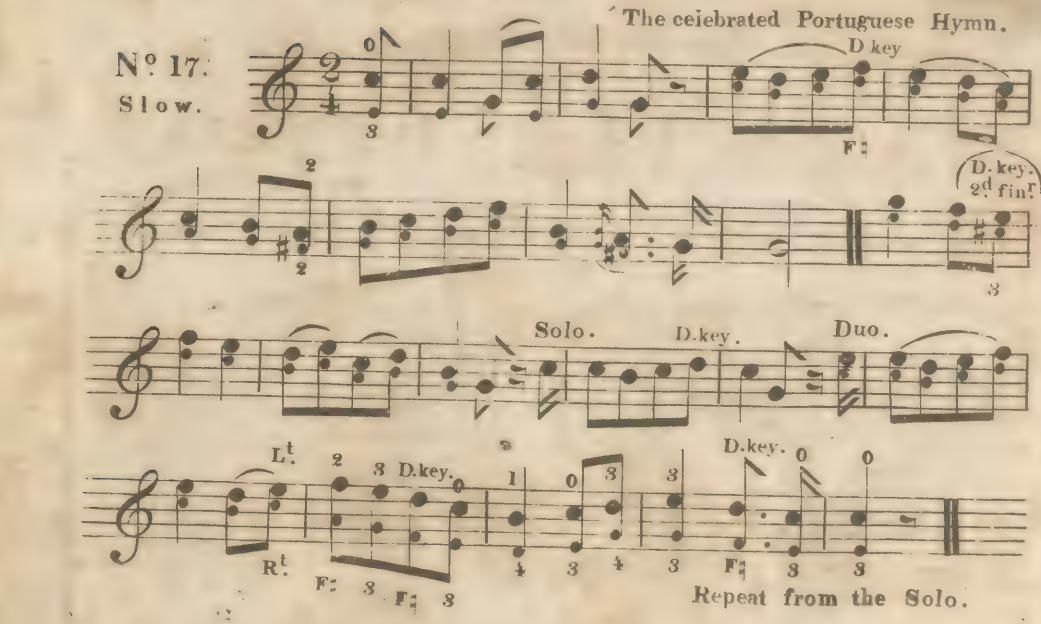


* Remember the F ♮.


L.t
R.t
D key.
D key
key

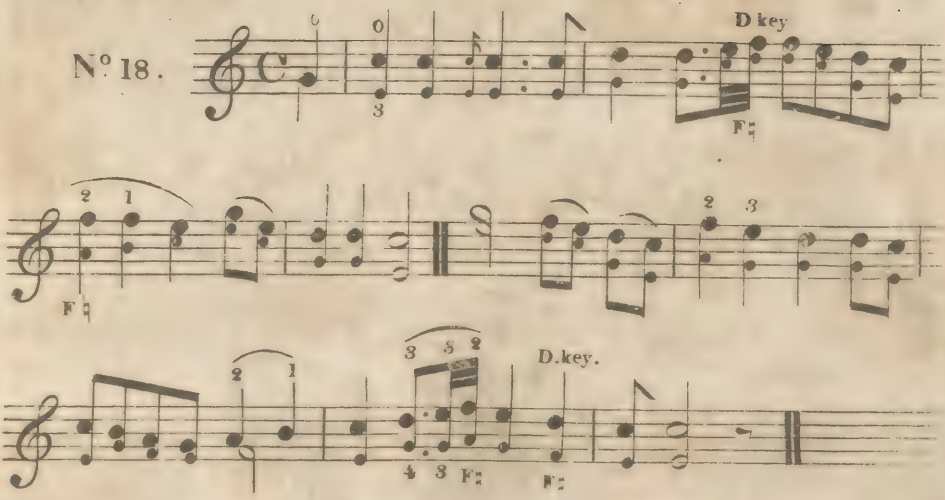
Adeste Fideles.

The celebrated Portuguese Hymn.



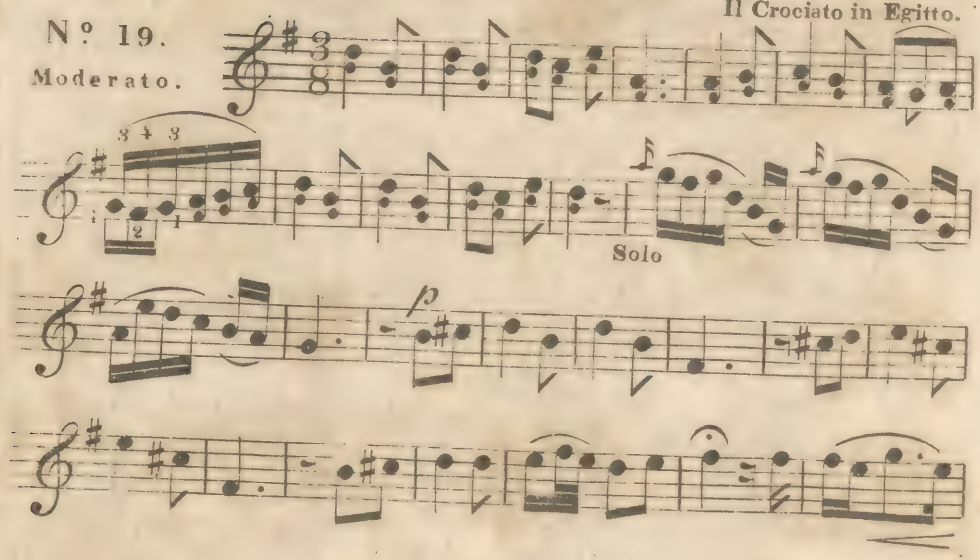
The Evening Hymn.

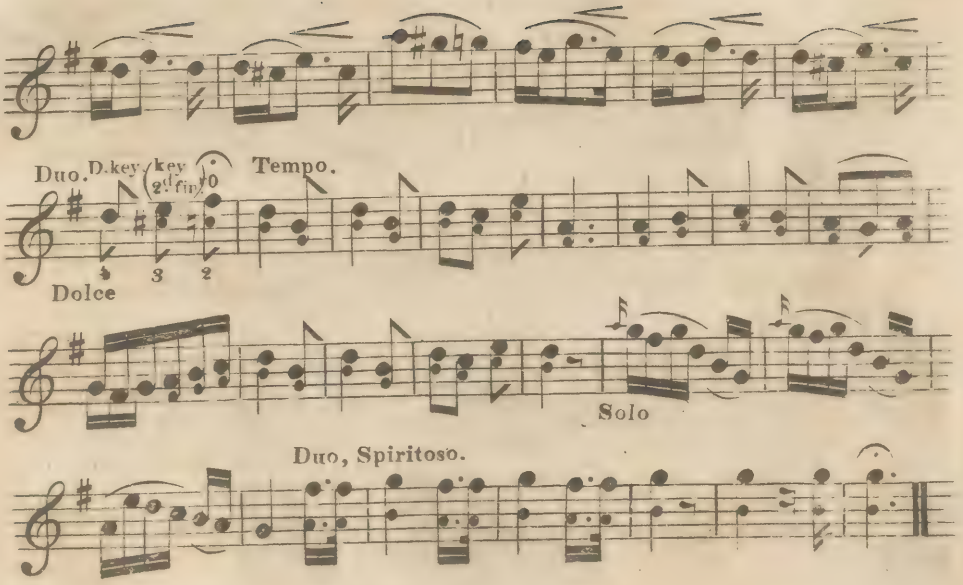
No. 18.



Giovinetto Cavalier.

the popular Romance, sung by Sig.ra Garcia, & Sig.r Velluti.
Il Crociato in Egitto.

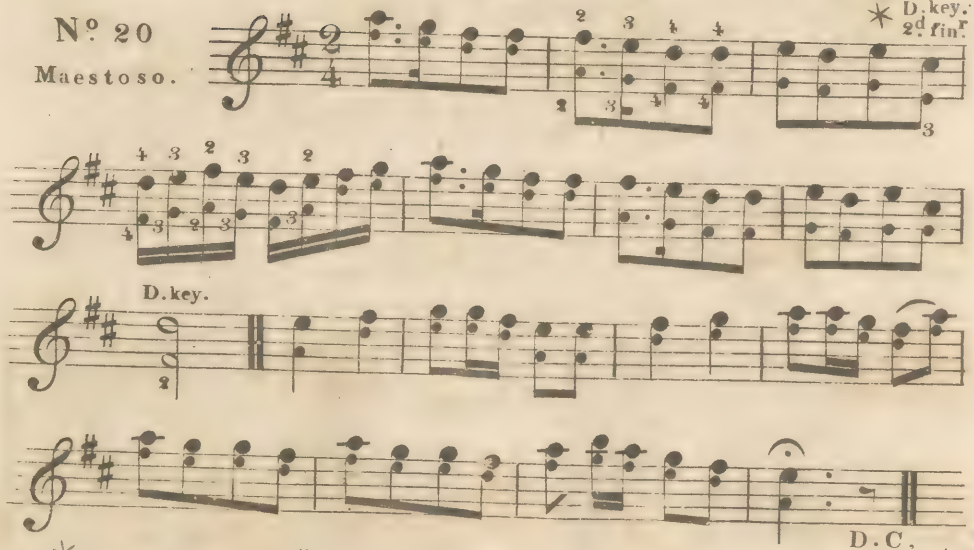



Duo.
D.key
key
2d fin.
0
Tempo.
4
3
2
Dolce
Solo
Duo, Spiritoso.

Turkish Music, in the Battle of Prague.

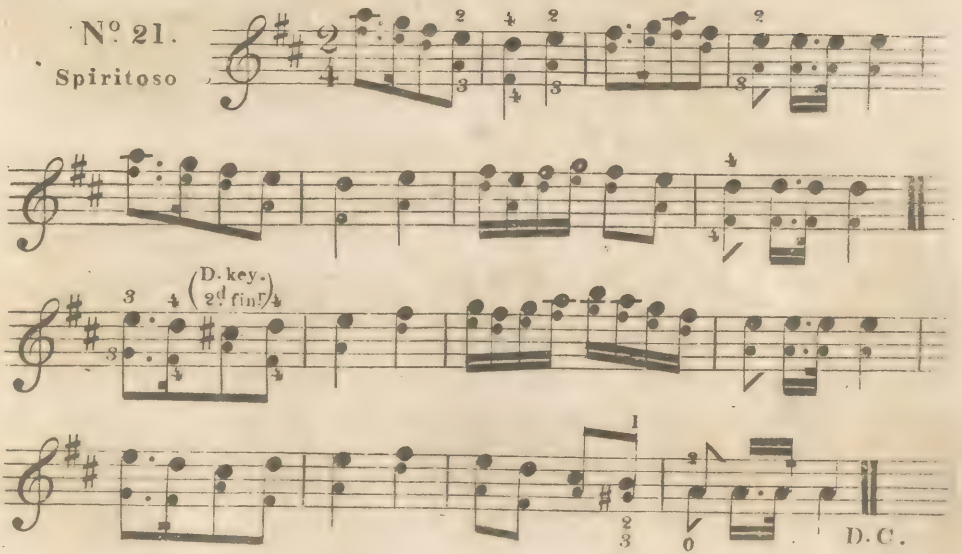
Nº 20

Maestoso.



✳ Remember the C ♯ .

March in Blue Beard.

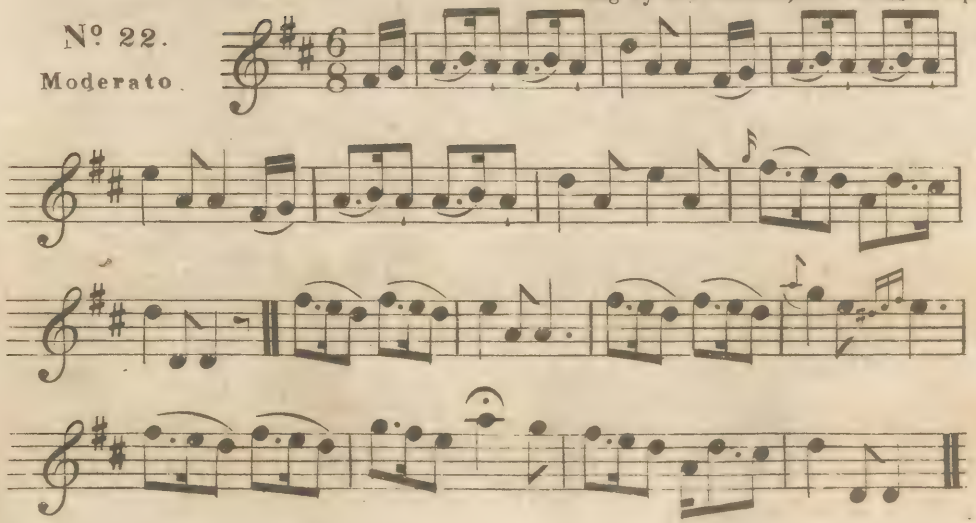


If the Heart of a Man, be depress'd with Care.

Sung by Mr. Braham, in the Beggars Opa.

No. 22.

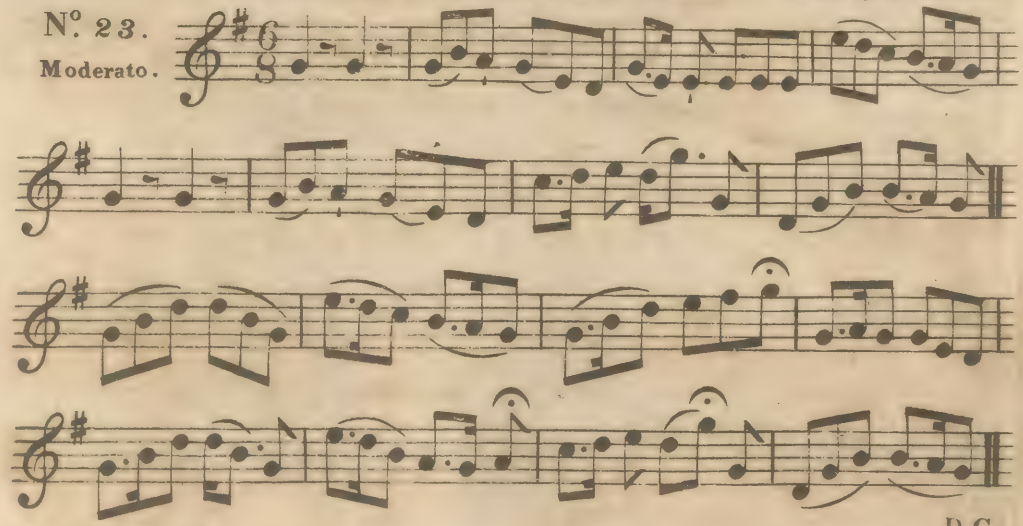
Moderato.



all the Blue Bonnets, are over the Border. Sung by Mr. Braham.

N°. 23.

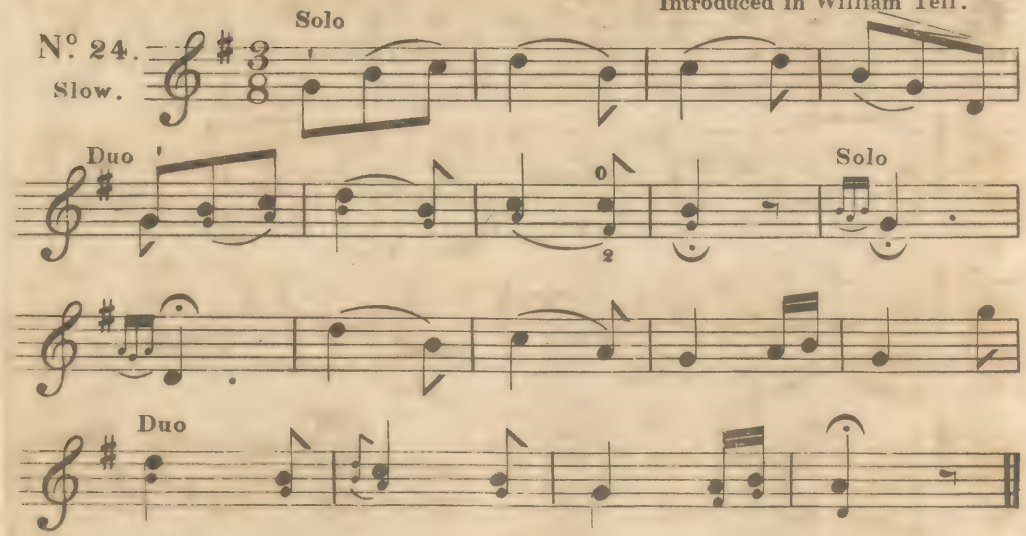
Moderato.

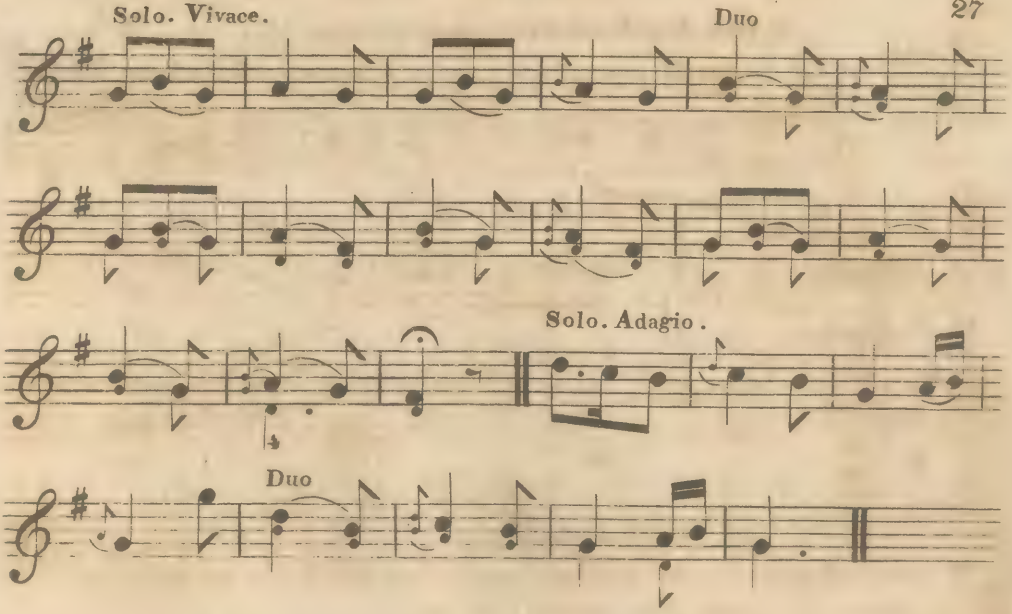


D.C.

Rans des Vaches. (Swiss National Air.)

Introduced in William Tell.




Solo. Vivace.
Duo
Solo. Adagio.
Duo

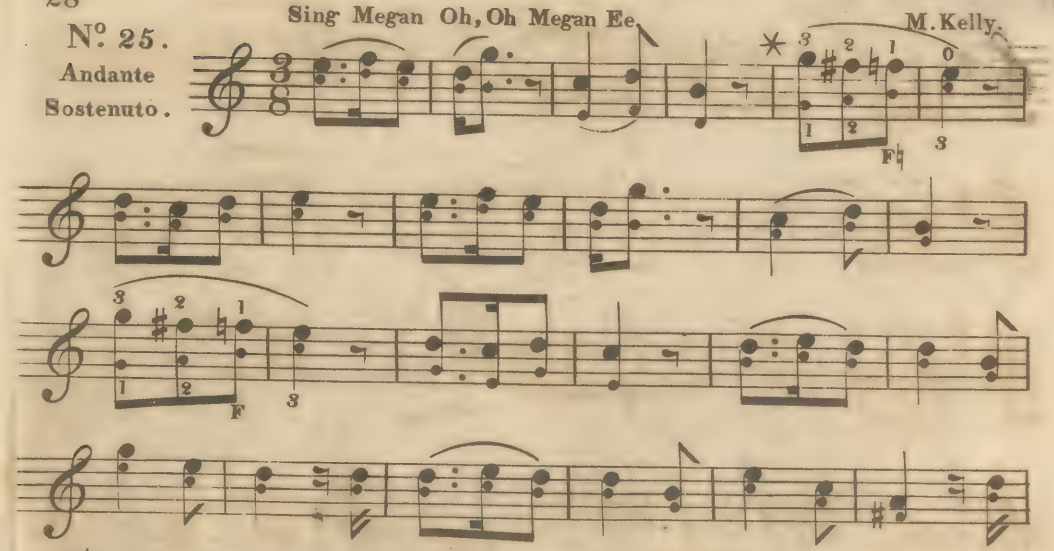
The celebrated Boat Glee in the Castle Spectre,

Nº. 25.

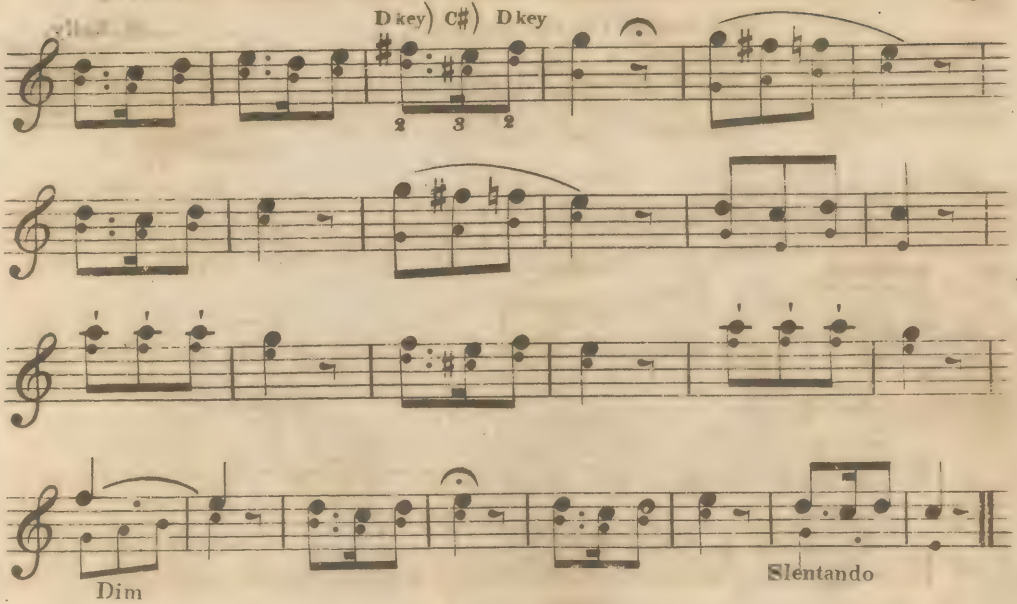
Andante Sostenuto.

Sing Megan Oh, Oh Megan Ee.

M. Kelly.

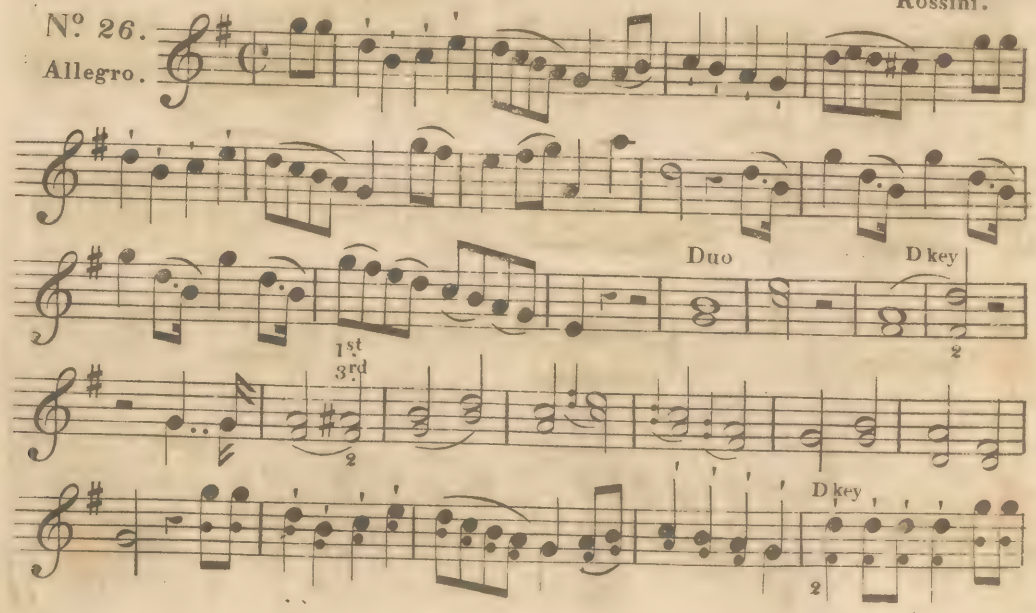


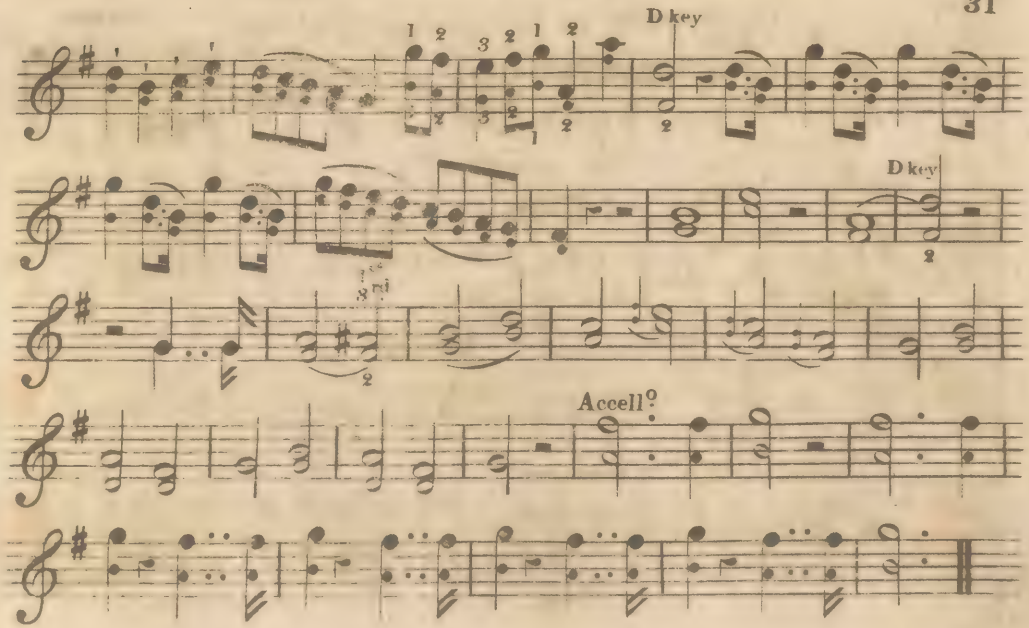
✶ If this Passage is played correctly, it will have a beautiful effect; remember the Right hand thumb, must press the back Key.


D key) C♯) D key
2 3 2
Dim
Slentando

Zitti, Zitti. Sung in Il Barbiere di Siviglia.

Rossini.



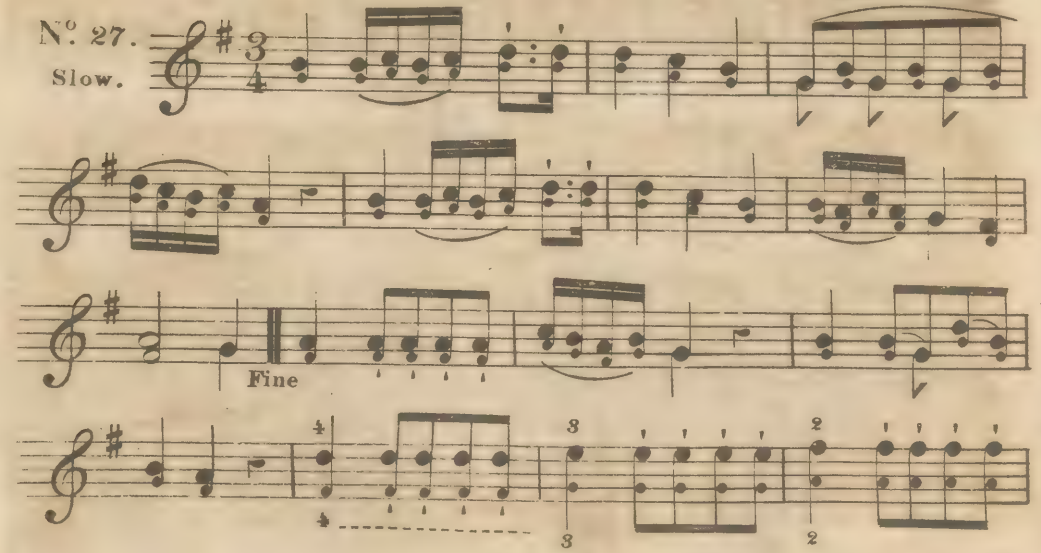

D key
D key
Accell?

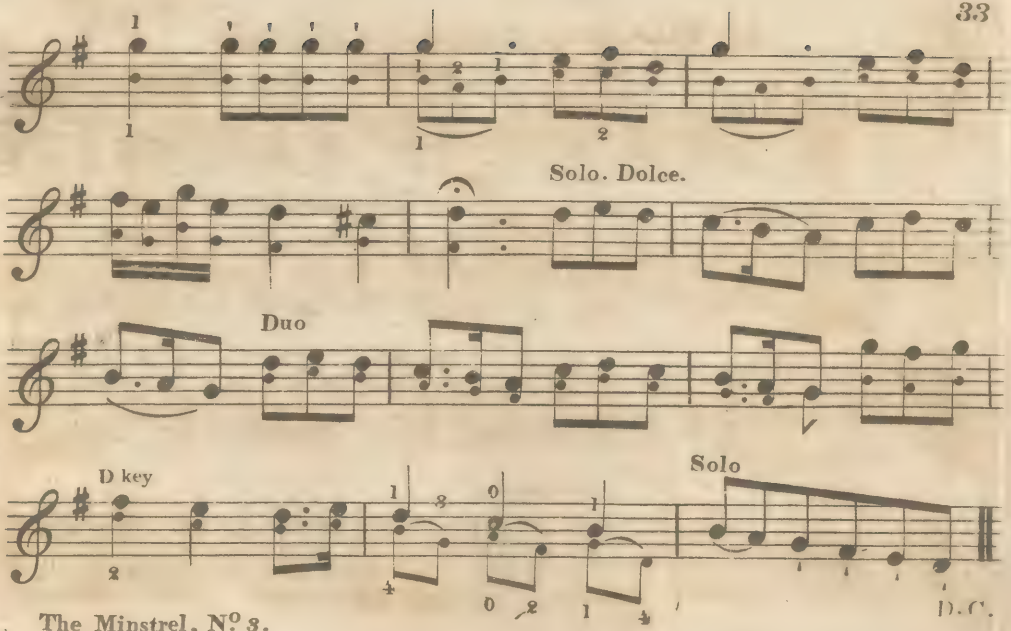
Le Minuett de la Coeur, et Gavotte.

Mon.r Gardell.

N.o 27.

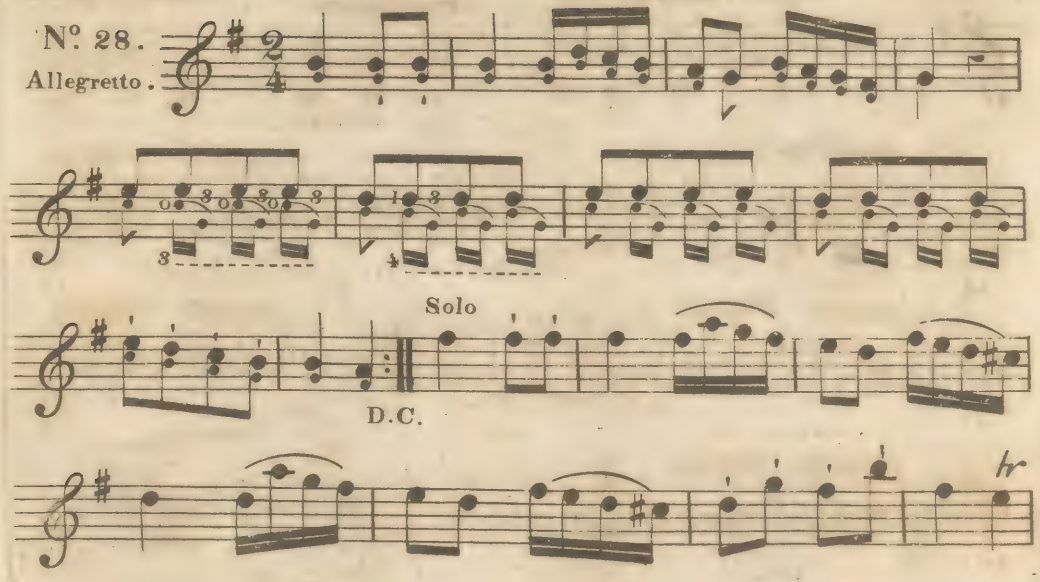
Slow.



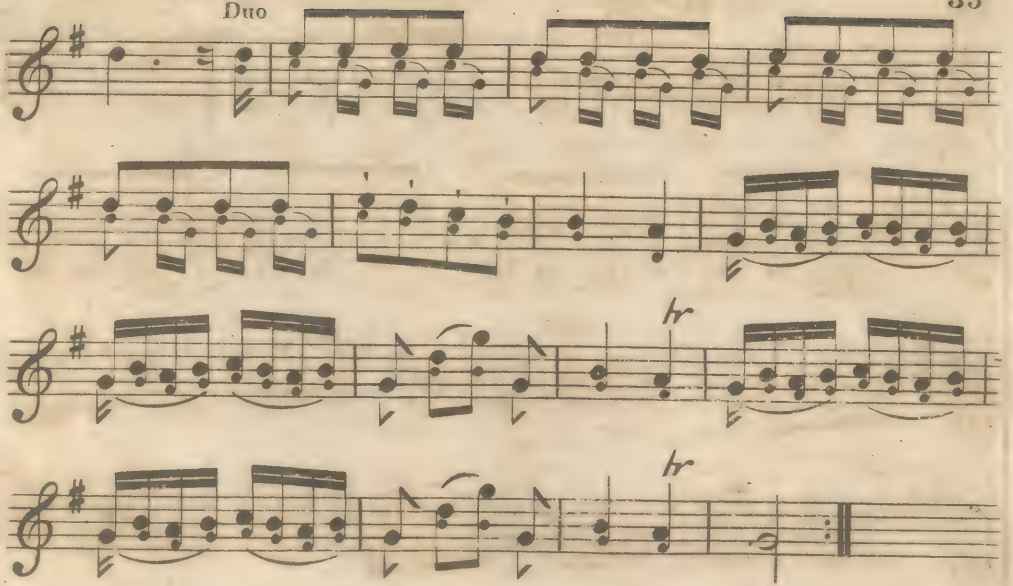


The Minstrel, N° 3.

Gavotte.

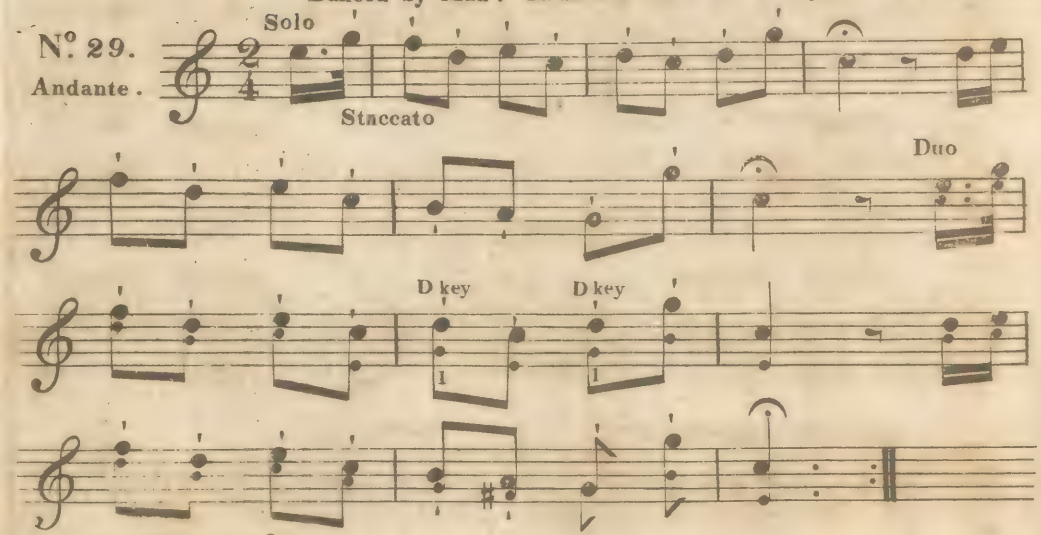


Duo



Air in Storaces celebrated Masquerade Song,

Danced by Mad.lle Pauline & Mon.r Theodore, in Le Bal Champetre.



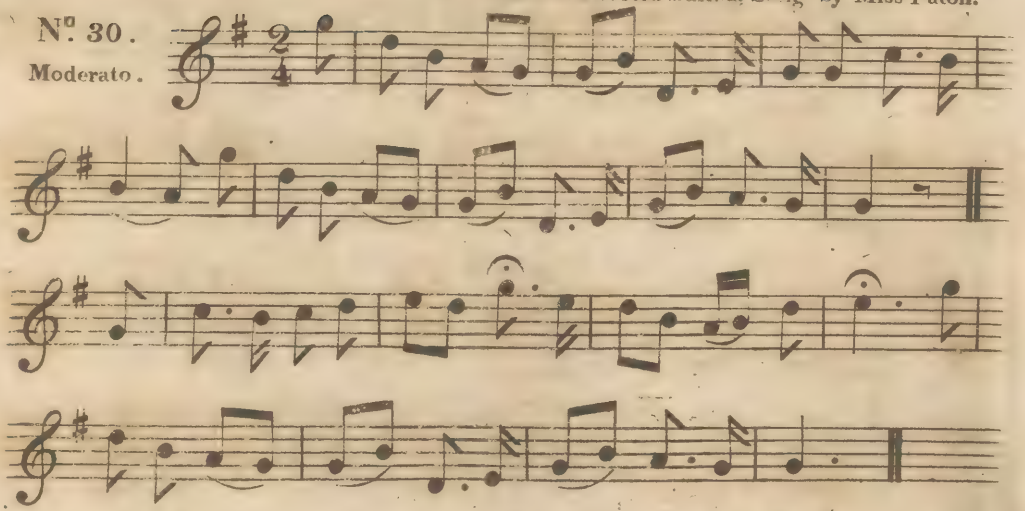
The Minstrel, N.o 3.

Jock o' Hazledean.

The Admired Scotch Ballad, Sung by Miss Paton.

N°. 30.

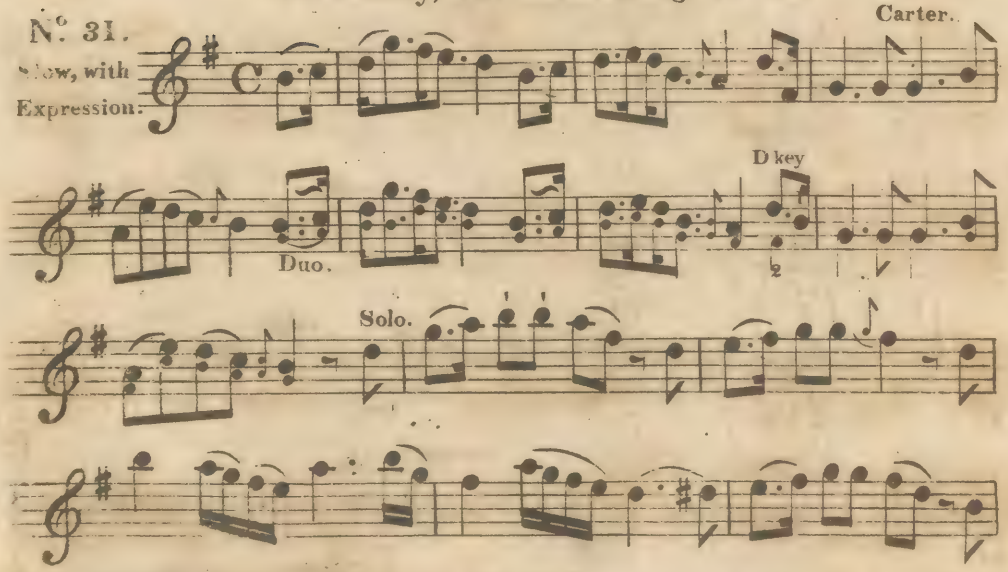
Moderato.

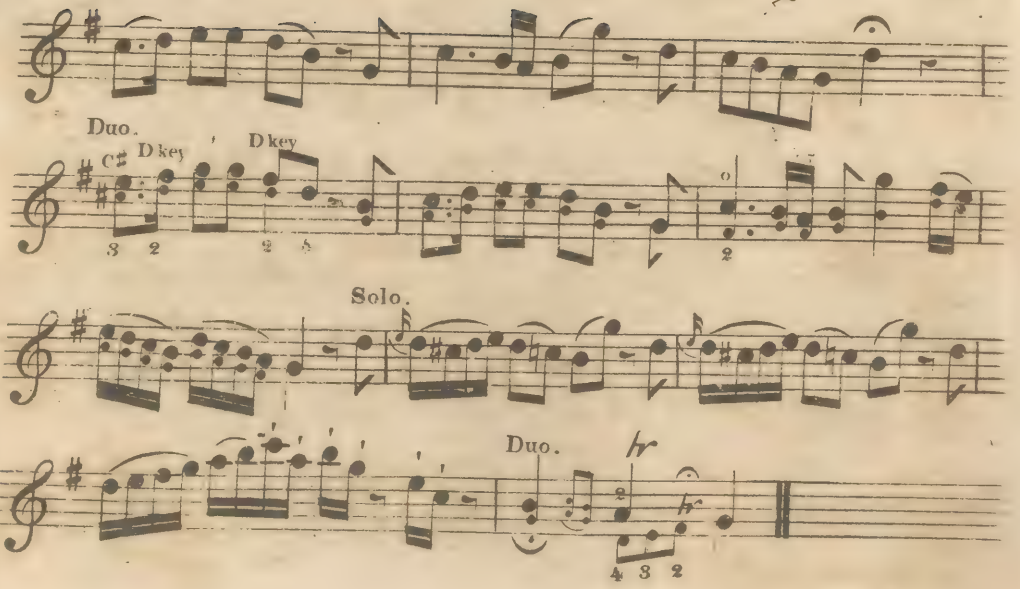


London, Simpson, 260 Regent Street.

Oh Nanny, wilt thou Gang wi' me.

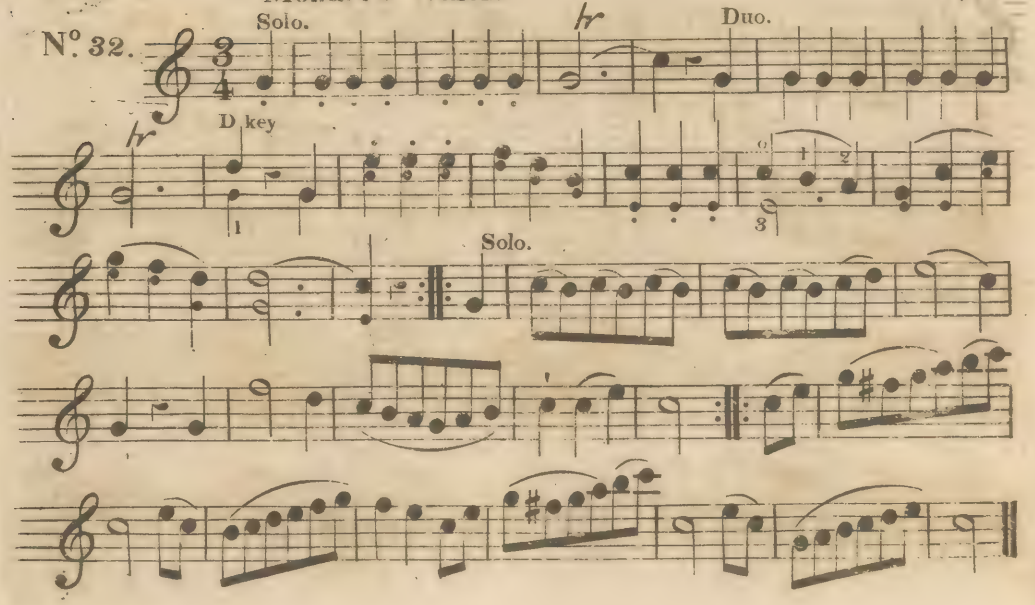
Carter.

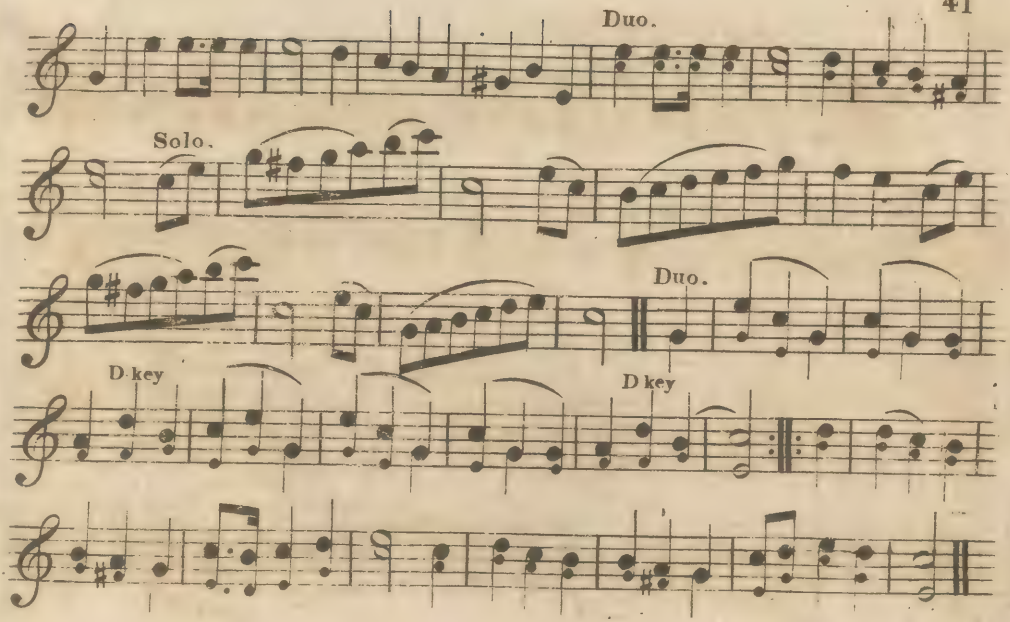



Duo.
C♯
D key
D key
Solo.
Duo.
hr
hr

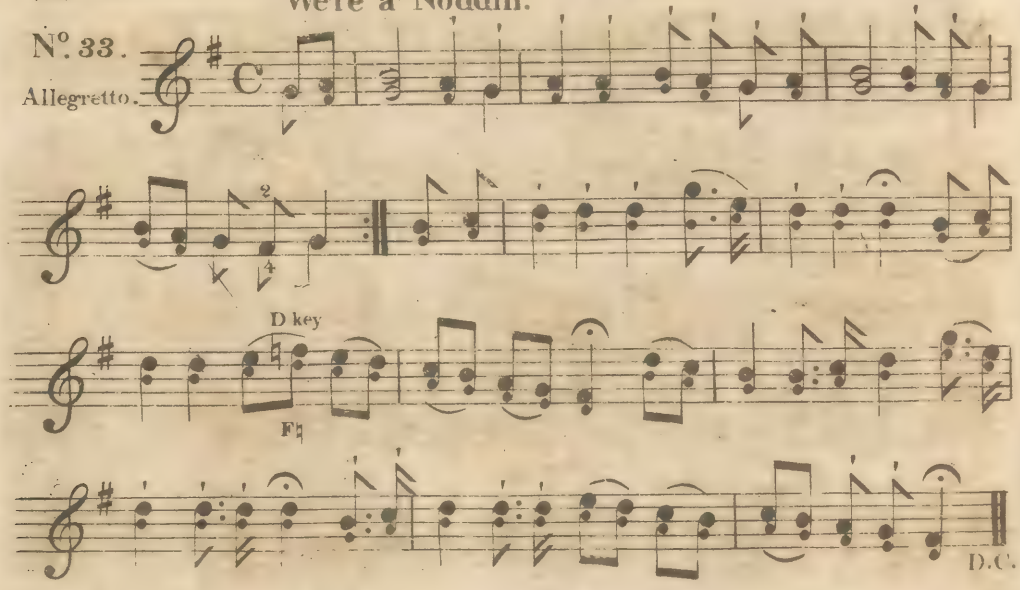
Mozart's Waltz.

N°. 32.




Duo.
Solo.
Duo.
D key
D key

We're a' Noddin.

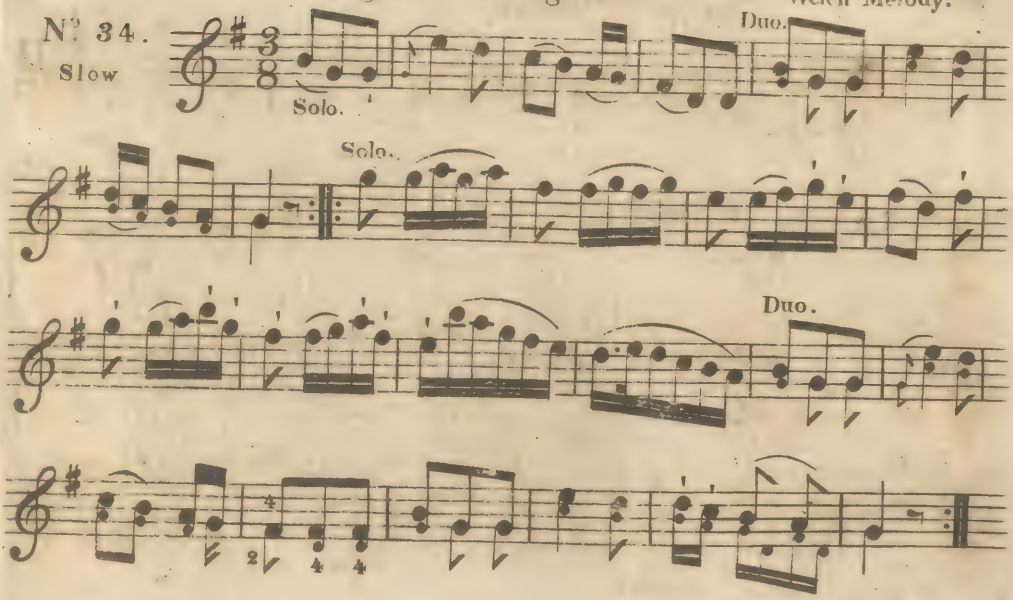


Margaret's Daughter.

Welch Melody.

N? 34.

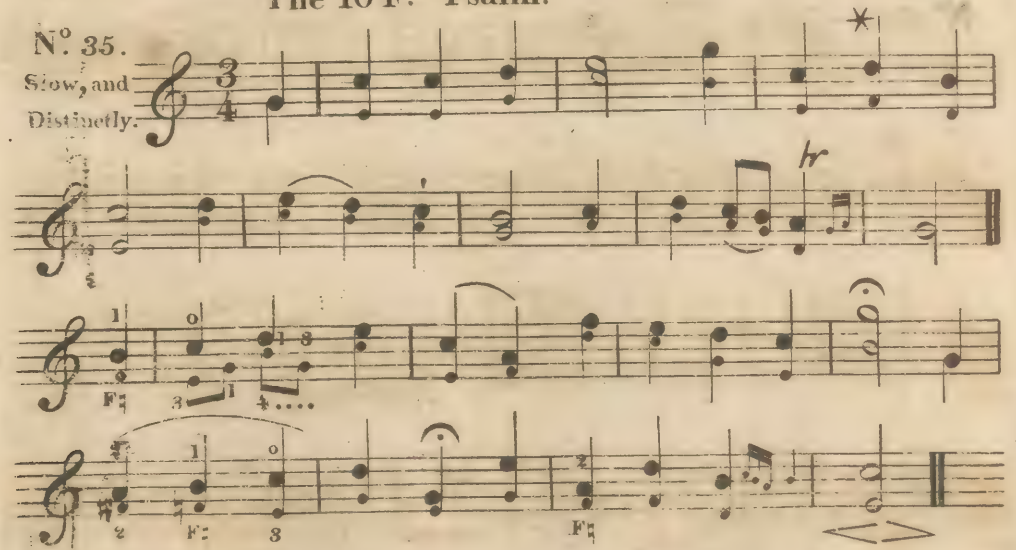
Slow



The 104th Psalm.

N°. 35.

Slow, and Distinctly.

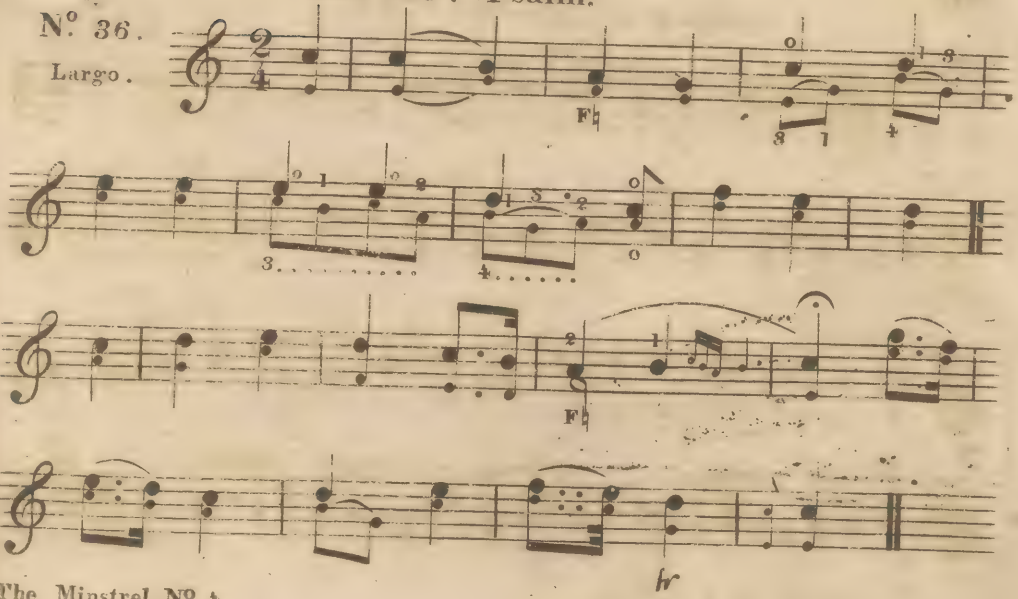


✶ Remember the F Natural.

The 100th Psalm.

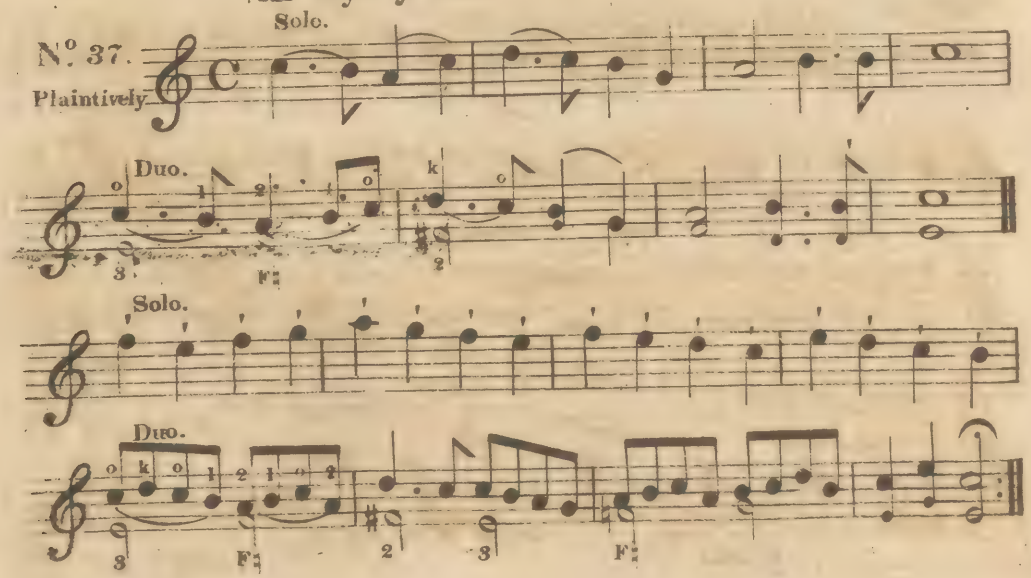
N°. 36.

Largo.



Ar Hyd y Nos.

Welsh Melody.

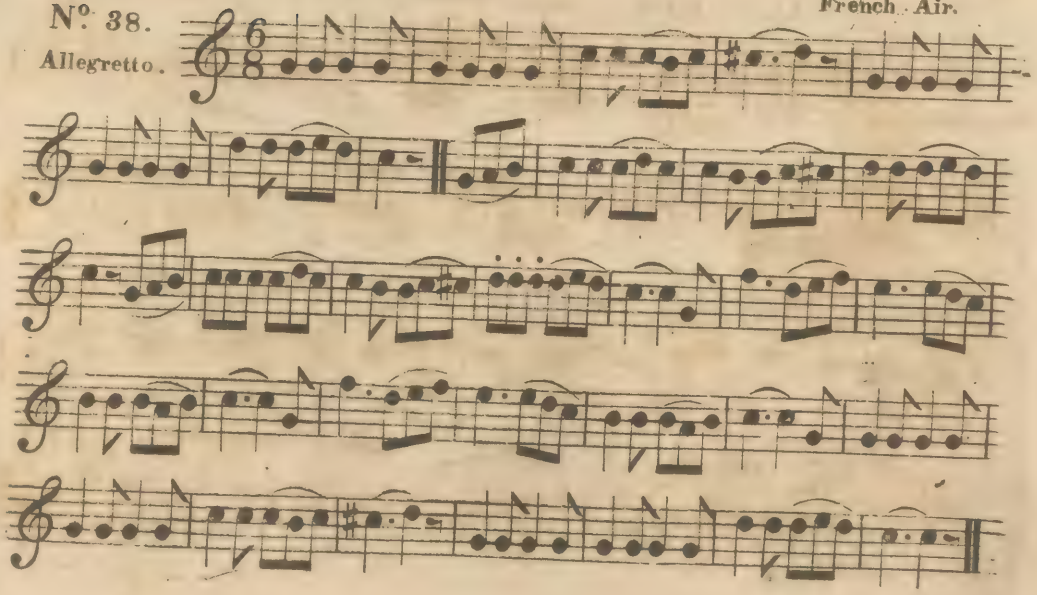


C'est l'Amour.

French Air.

No. 38.

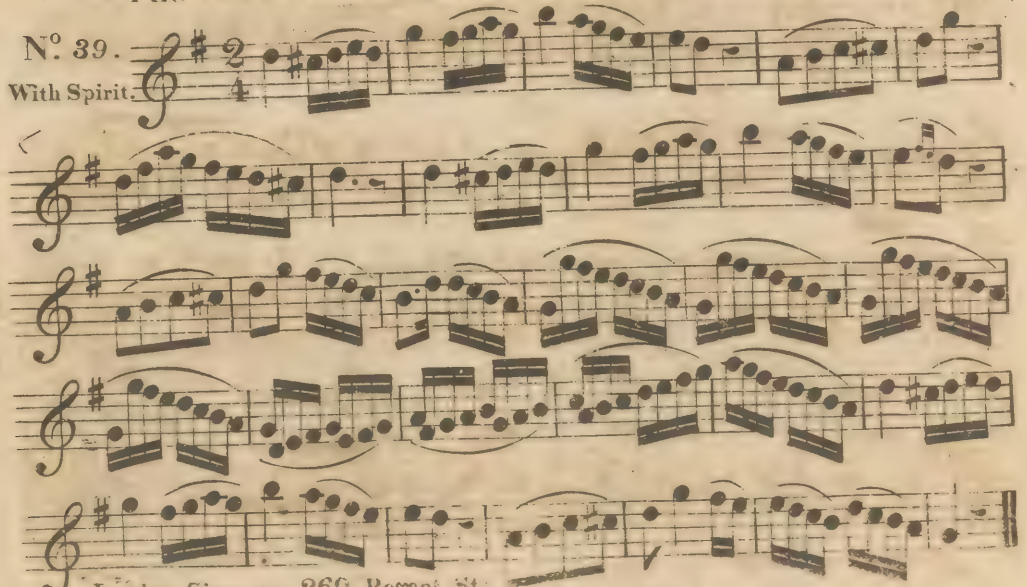
Allegretto.



The celebrated Rondo, in the Ov.e to Der Freychutz. Weber.

N.o 39.

With Spirit.



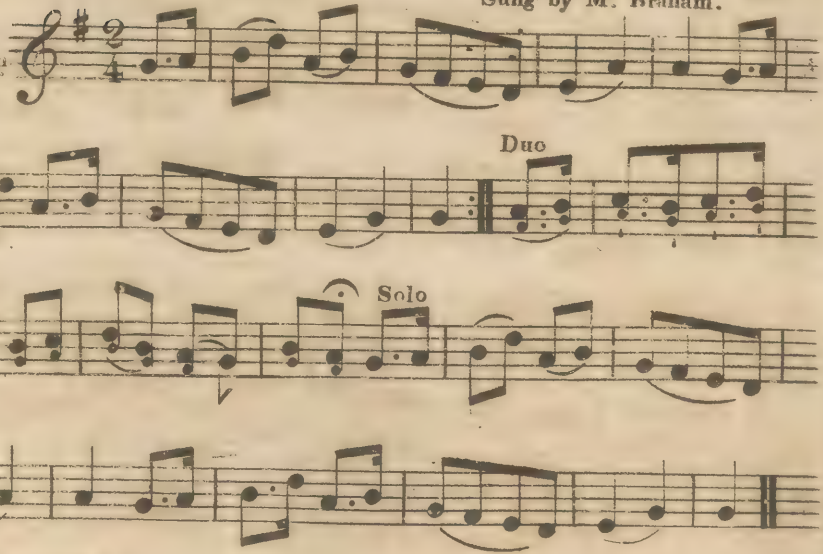
London, Simpson, 260 Regent St.

Kelvin Grove.

Sung by Mr Braham.

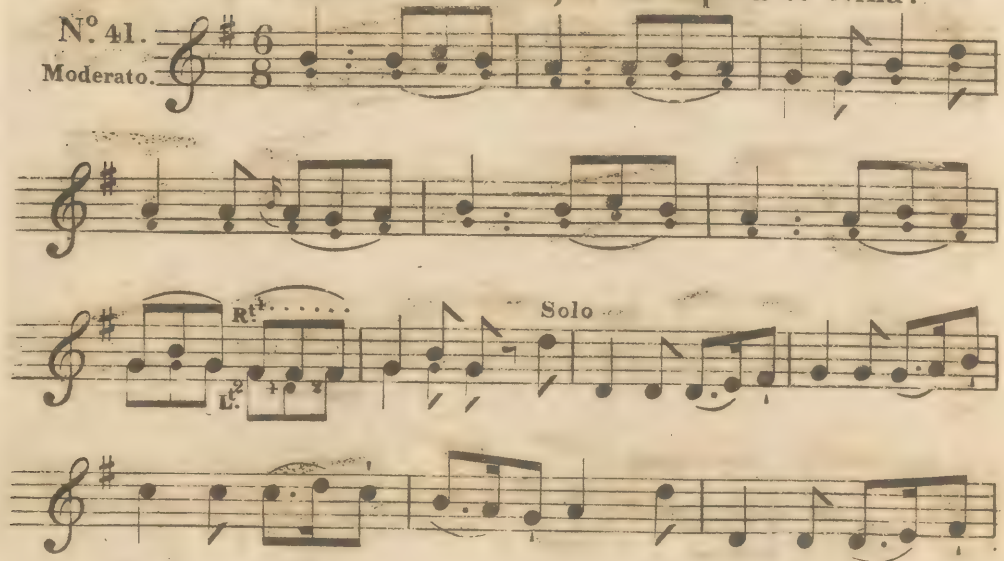
N° 40.

With Expression

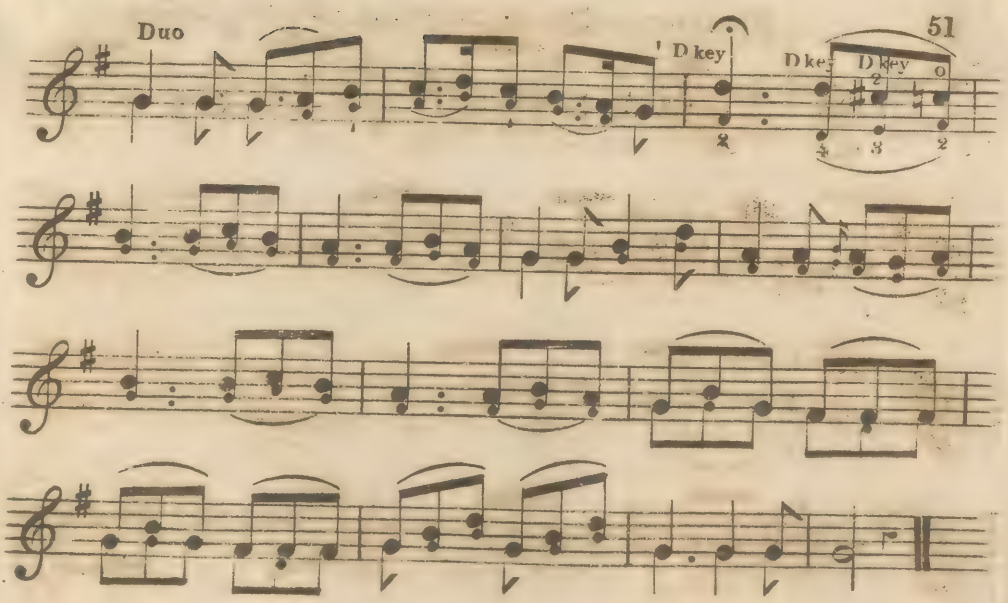


The Minstrel, N° 5.

The favorite Pastorale, in the Opera of Nina.

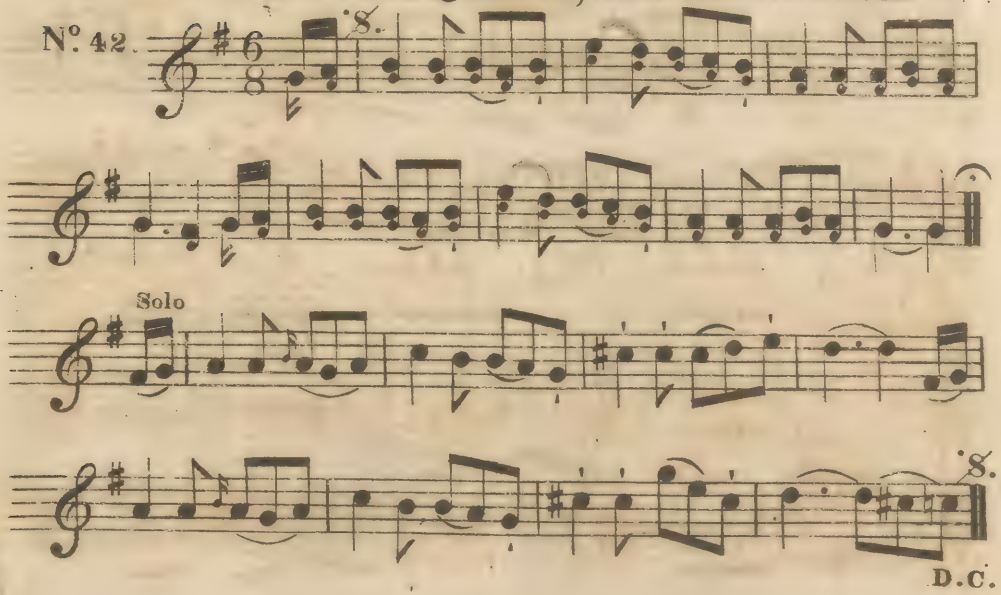


The Minstrel, N°. 5.

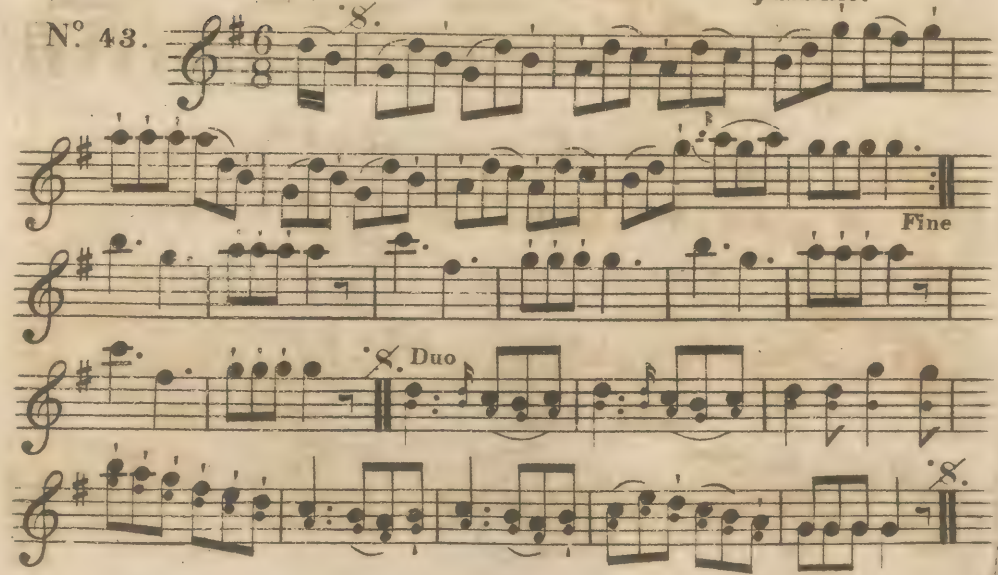

Duo
D key
D key
D key

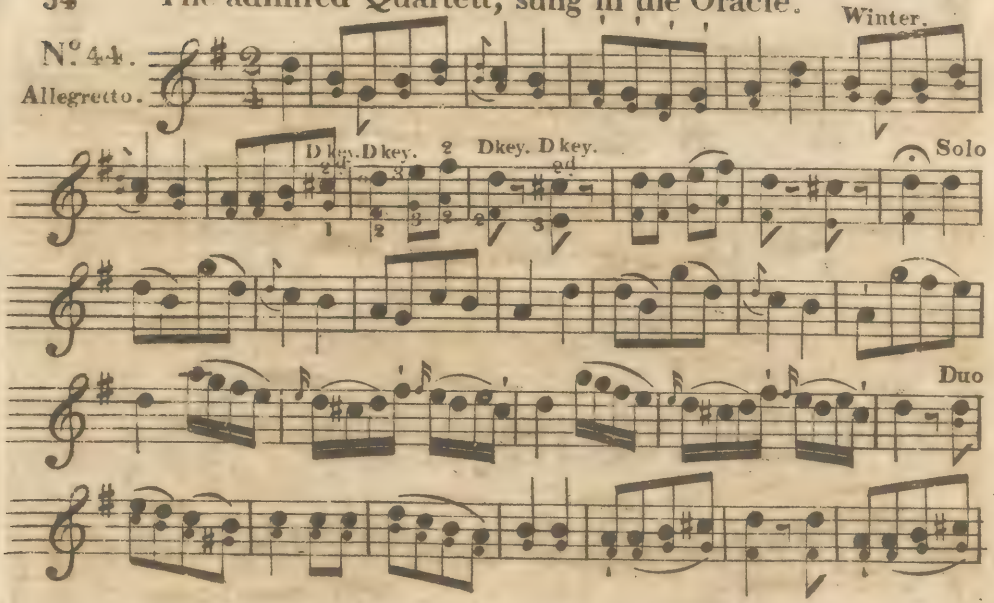
The favorite Quadrille, from Der Freischütz.

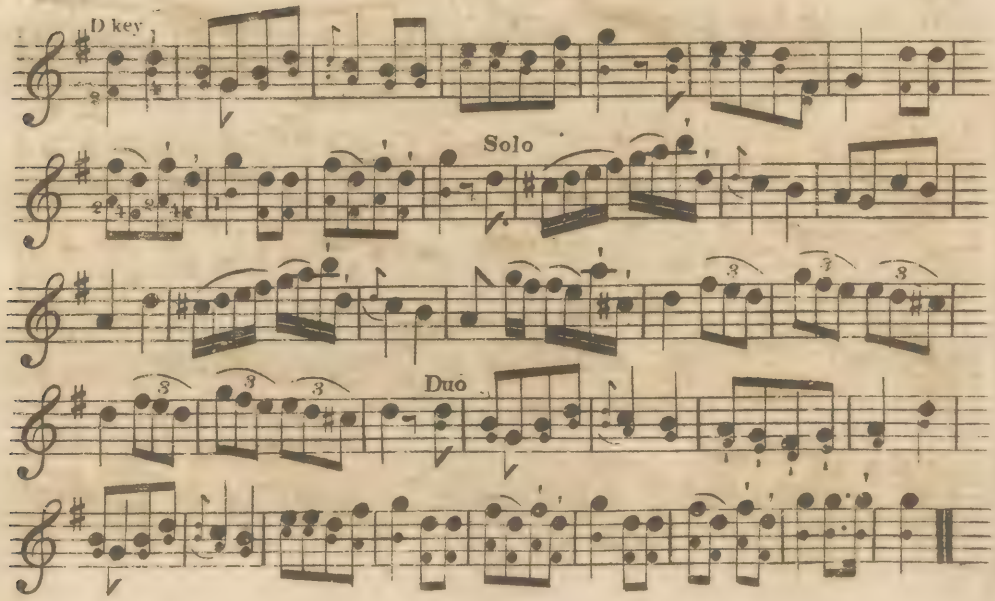
N°. 42.



N°. 43.




Winter.
N°44.
Allegretto.
D key. D key.
Dkey. D key.
Solo
Duo

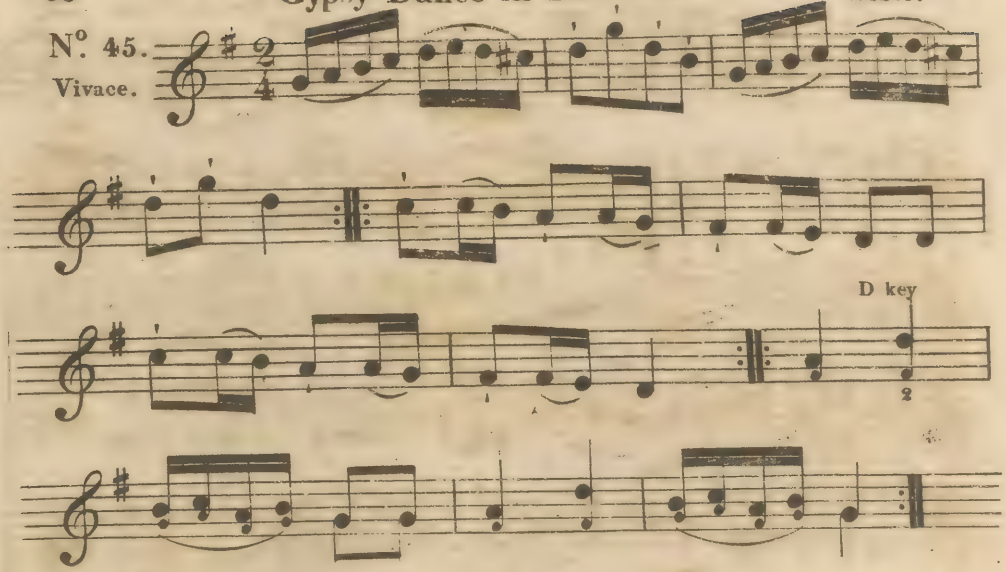

D key
Solo
Duo

Gypsy Dance in Preciosa.

Weber.

N°. 45.

Vivace.

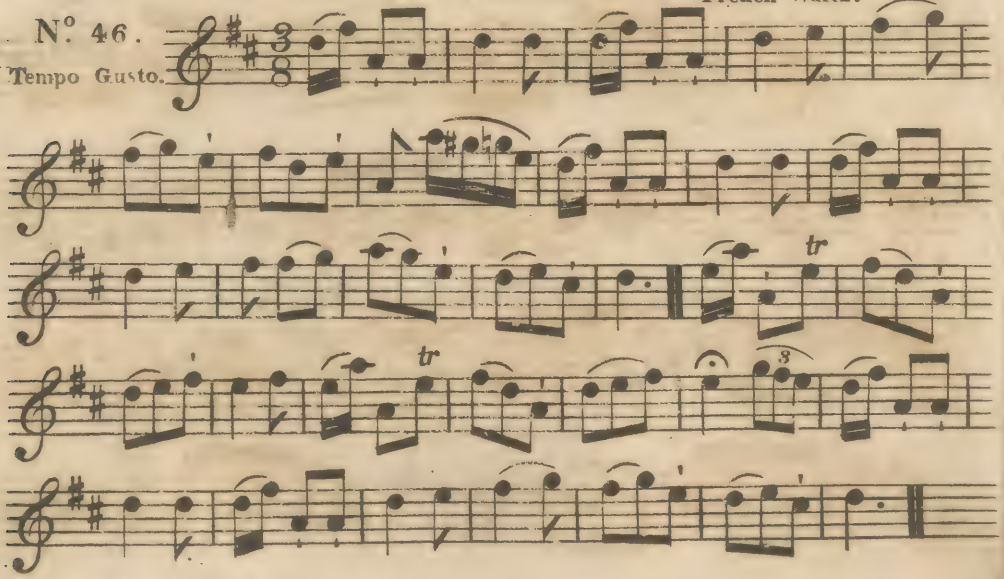


Le pettit Chaperon Rouge.

French Waltz.

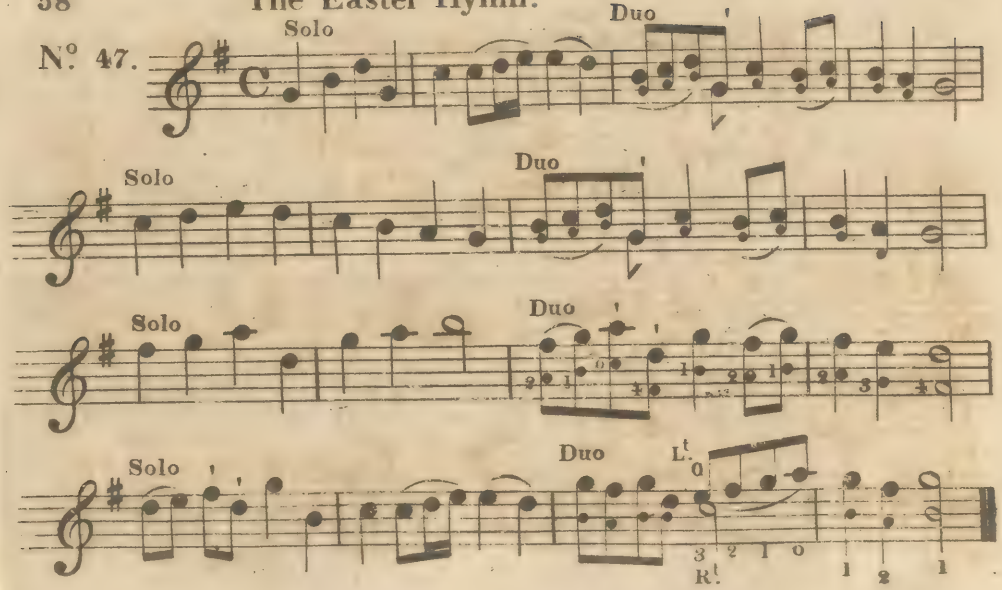
N°. 46.

Tempo Gusto.



The Easter Hymn.

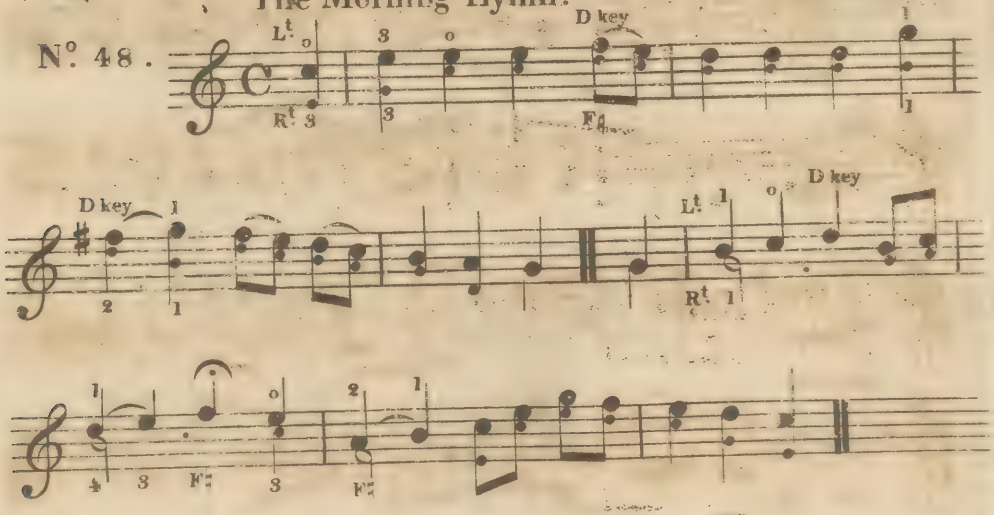
N°. 47.



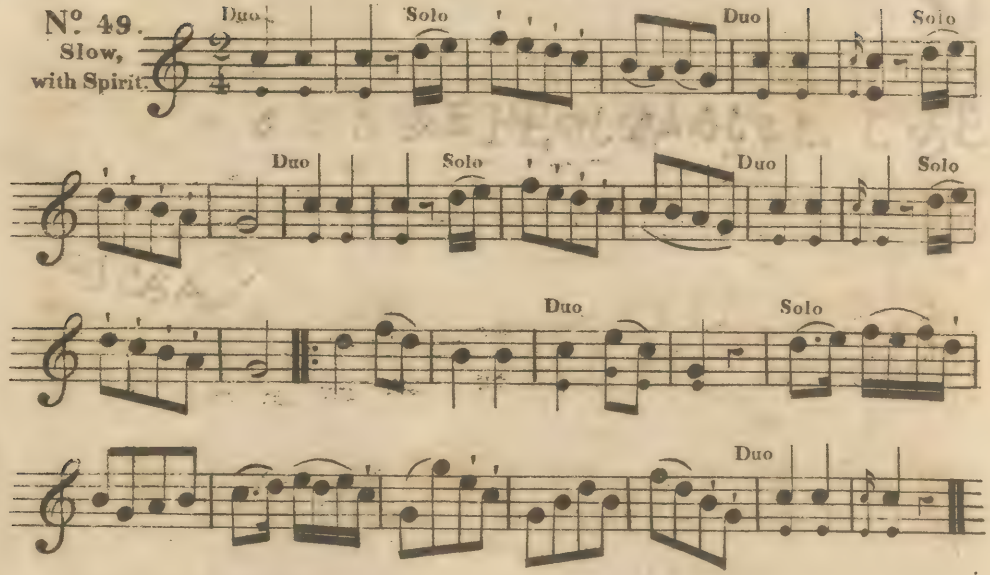
The Morning Hymn.

Barthelemon.

No. 48.

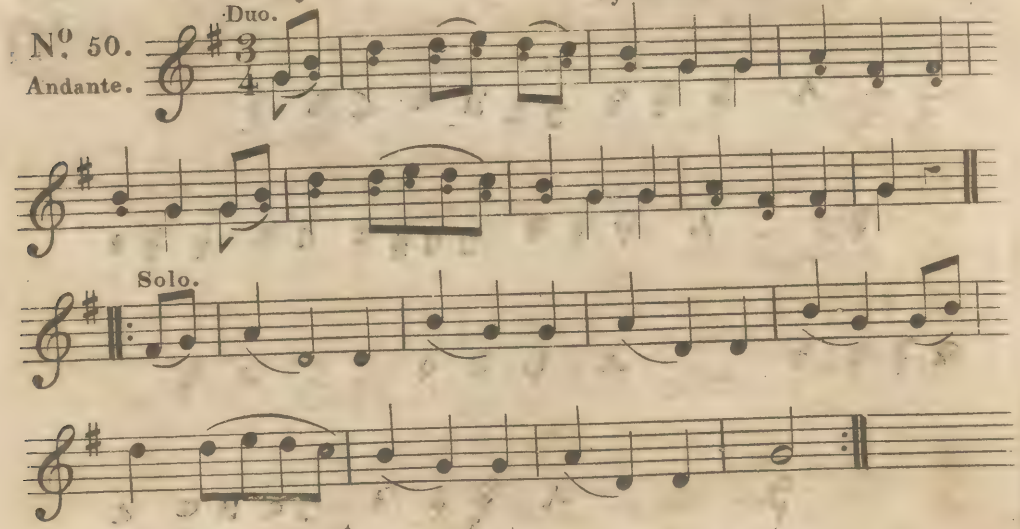


The celebrated Gavotte de Vestris.

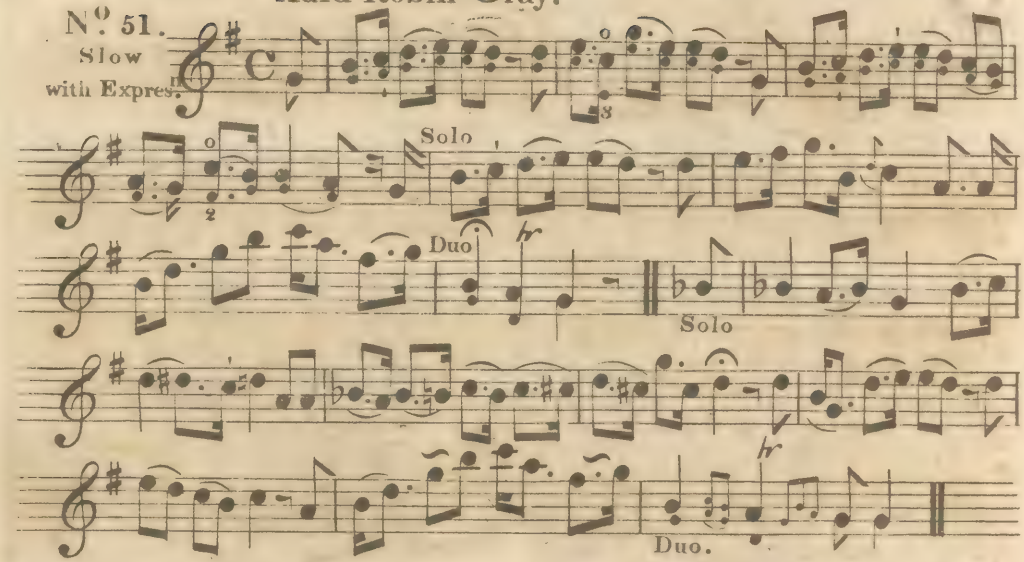


Buy a Broom.

Sung in Character
by Madame Vestris & Mr. Liston.



Auld Robin Gray.



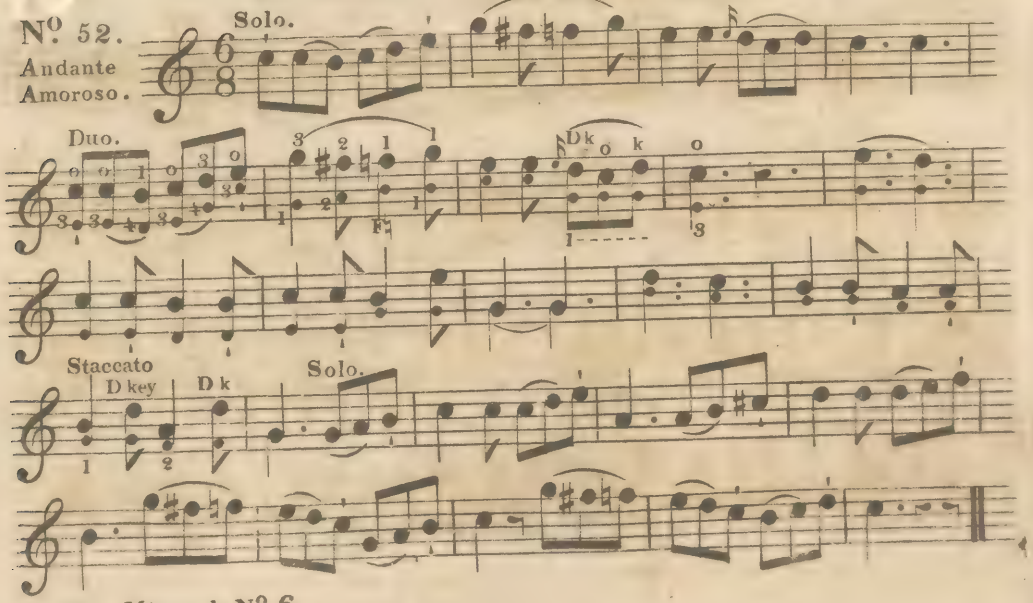
This Beautiful Scotch Ballad, must be played, as it is Sung by Miss Stephens, viz: with much Feeling, particularly the Second part; Those who have heard her, will not easily forget the Style.

El Sueno.

Spanish Melody.

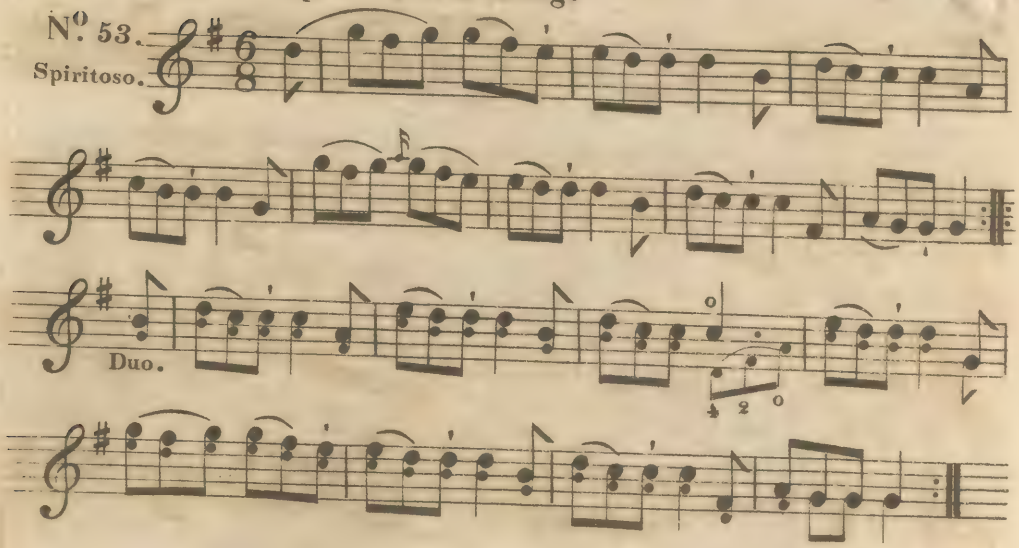
Nº 52.

Andante Amoroso.



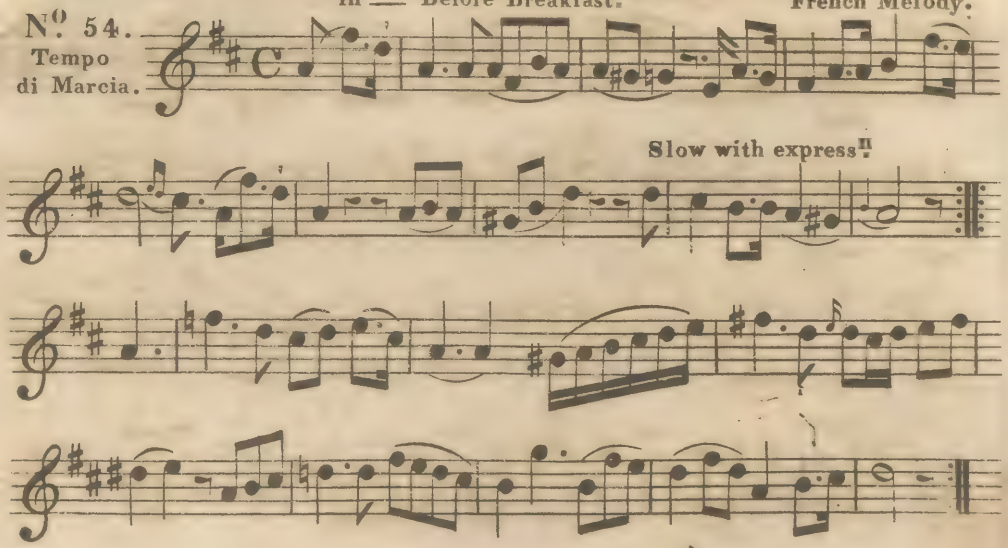
The Minstrel, Nº 6.

Spanish War Song.



The Valets Song, Sung by Mr. Mathews in "Before Breakfast."

French Melody.

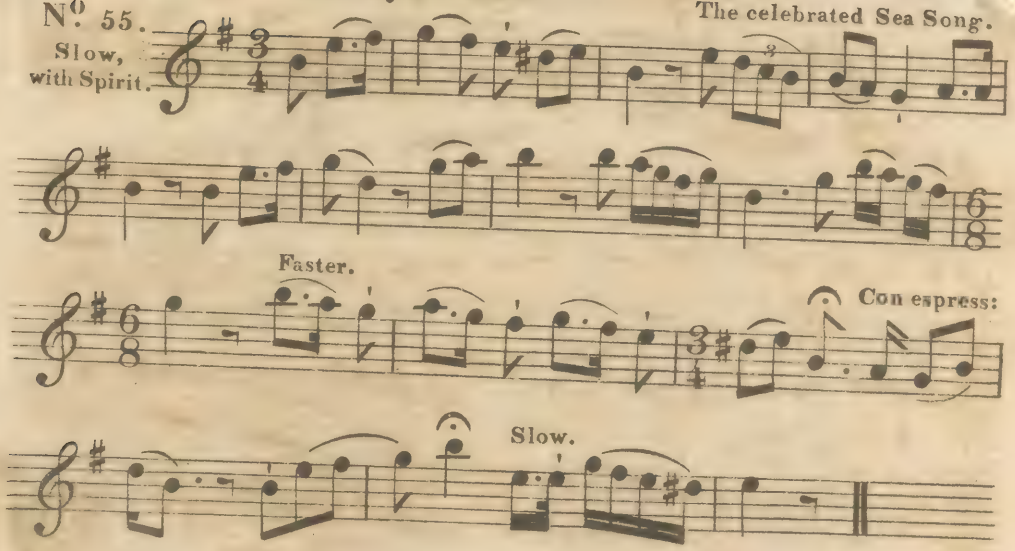


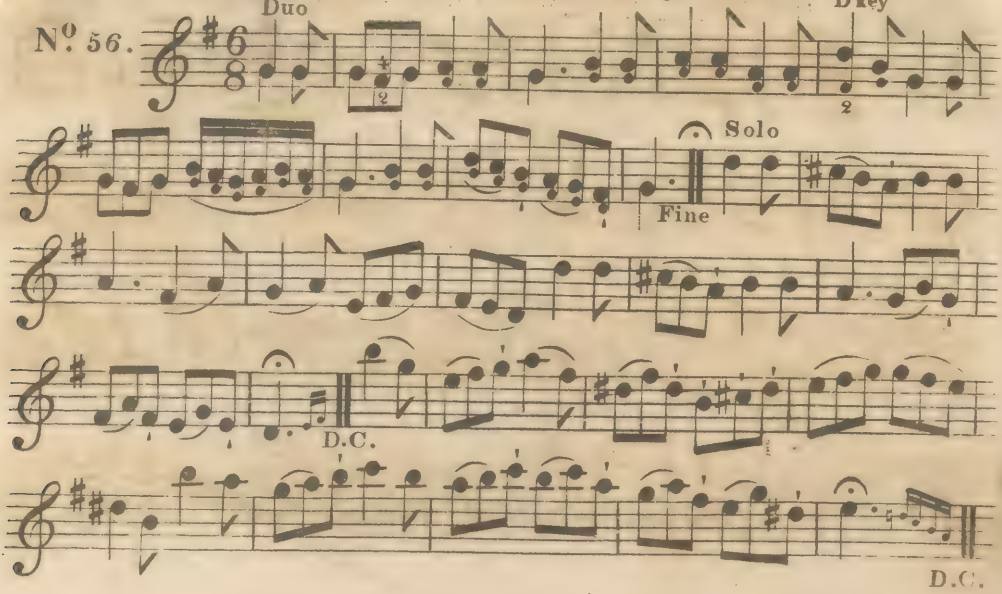
Black Ey'd Susan.

N°. 55.

Slow, with Spirit.

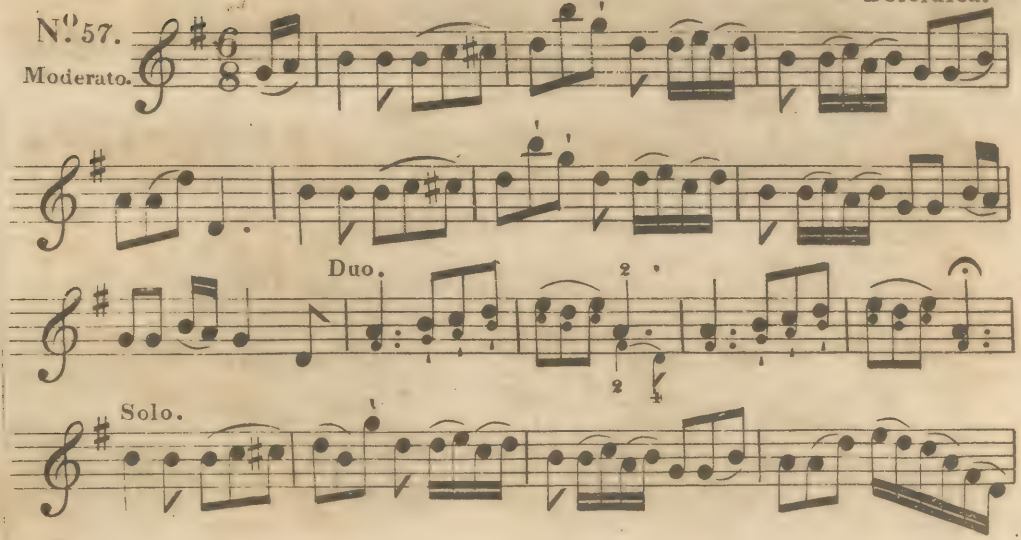
The celebrated Sea Song.

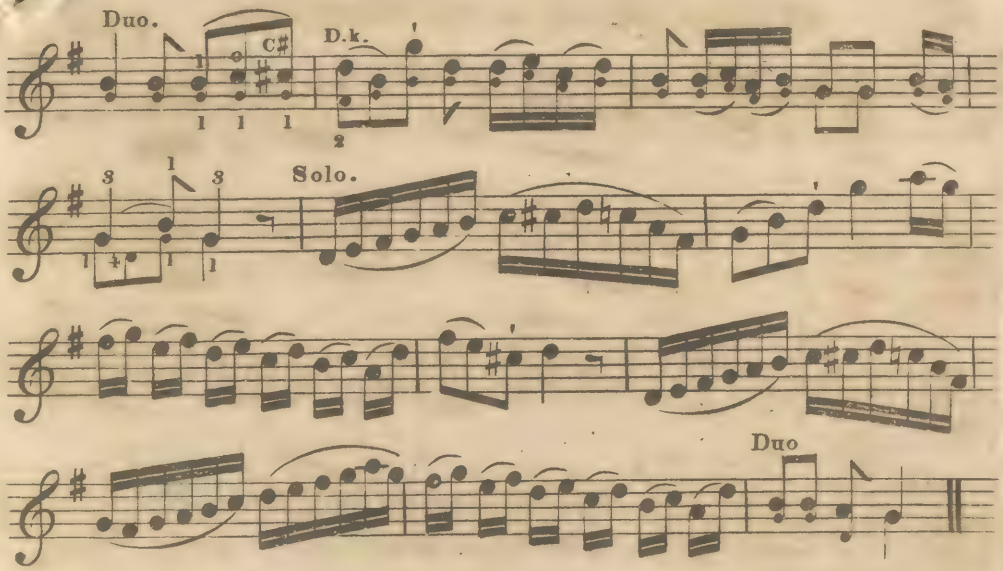



Nº. 56.
Duo
D key
Solo
Fine
D.C.
D.C.

La Dame Blanche or The White Lady.

Boieldieu.

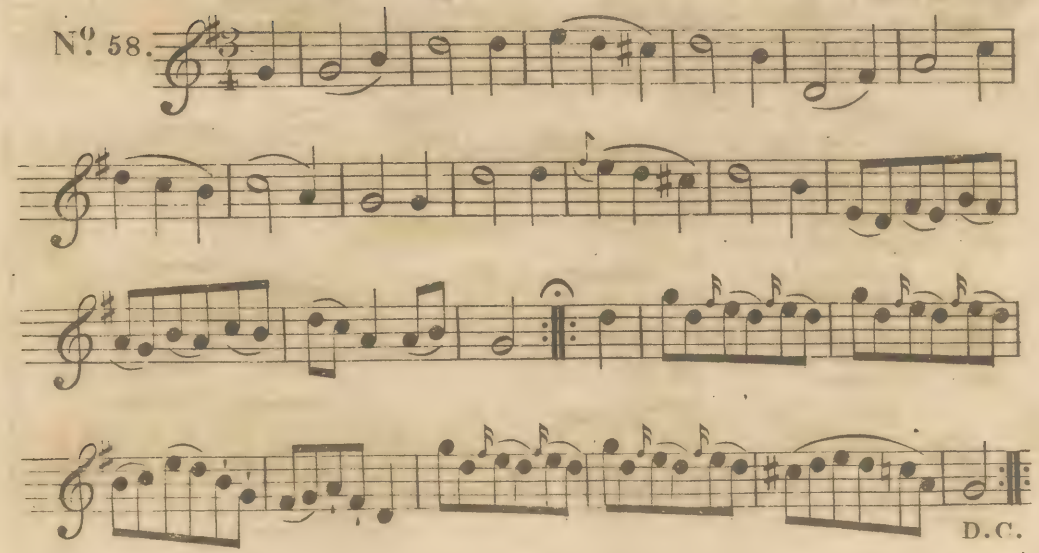



Duo.
C♯
D.k.
Solo.
Duo

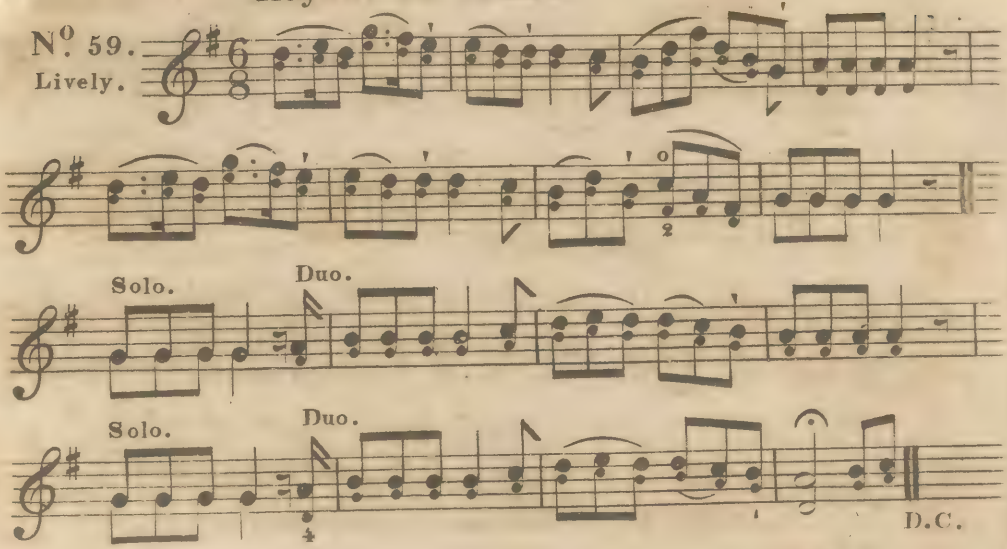
Waltz.

Mozart.

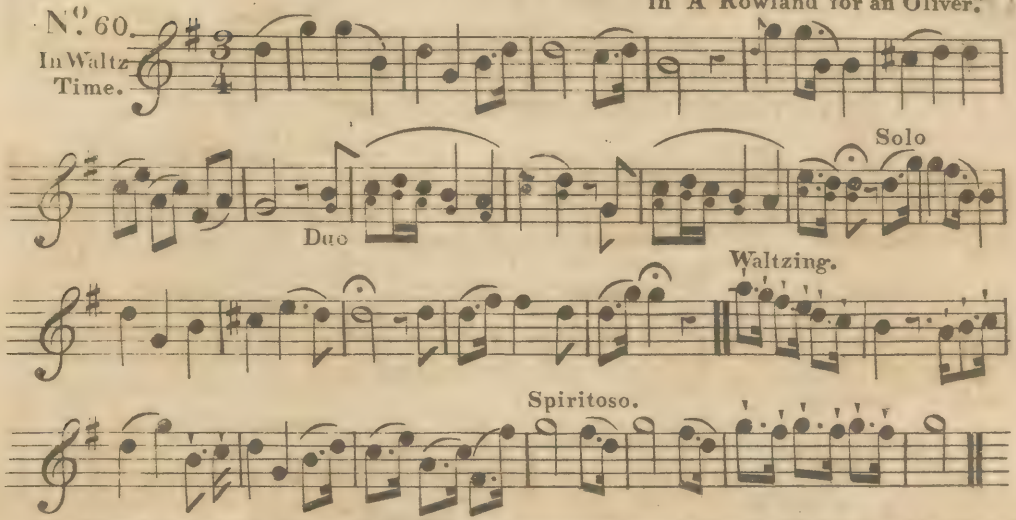
No. 58.



Haydn's La Chasse.



The admired Waltz, sung and danced, by Miss Foo in "A Rowland for an Oliver."



The Second part of this Air, where the Waltzing commences, must be play'd with Spirit, and the Staccato parts (which are mark'd) attended to particularly.

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